Footsteps Through Sacred Heart College: Surfacing Archival Heritage through Walking and Mapping

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DECLARATION

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously, in its entirety or in part, submitted it at any other university for a degree.

26.09.2017

Signature

Date

Note to readers:

The practical component of this research is in the form of an App.

How to access:

1. If you are using an iPad go to (and download):

   https://itunes.apple.com/us/app/ionic-view/id849930087?mt=8

   If you are using an android tablet go to (and download):
   https://play.google.com/store/apps/details?id=com.ionic.viewapp&hl=en

2. Create an Ionic View profile
3. Ensure Location Services are enabled on your device for Ionic View
4. Click 'Preview Shared App'
5. Use your Ionic View profile to experience Footsteps with App ID: 7a63e725
6. Touch screen to activate Footsteps

How to best experience:

1. Use your tablet in portrait mode
2. Touch a pointer and explore further by clicking pop-up text
3. Access SoundCloud clips in browser mode only

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1: Introduction / Rationale

1.1 Setting

2017 marks 200 years since the Marist Brothers' Foundation, 150 years of Marist Brothers' presence in South Africa and, 128 years in the life of one of its schools, Sacred Heart College (SHC). In that time SHC has seen a significant amount of transformation. Formerly located in Doornfontein, the Observatory situated school's buildings have been redeveloped over the years and is no longer a boarding school for (predominantly) Christian white boys. A day school, SHC's current community is racially diverse, multi-faith and co-educational but remains Marist. As such, this raises several immediate questions. How do historical memories, values, narrative and cultural heritage remain a tangible and visible part of the fabric of a school community through relocation and redevelopment? How does the Marist spirit evidence itself in that community and has that, like the school, also changed over time?

Though some pupils and teachers at SHC are able to recount some narratives surrounding the school, its buildings and its communal histories, a gap exists, according to senior staff at SHC, Marist Brothers and Marist lay staff[1] in the current community's (pupils, staff, parents and visitors) understanding of how they are personally connected to this heritage and what it means for them today. Because of this there is a void in this audiences' appreciation of their day-to-day surroundings and living heritage.

The tangibility and visibility of these communal narratives relies in part on a physical archive located at SHC in the Marist Provincial House, which contains documents, photographs and ephemera pertaining to the history of the Marist Brothers in South Africa and to their schools. However, this archive is not easily accessible, and its contents are not widely known to the current SHC community. In addition to the physical archive, there are numerous

[1] Gleaned in conversations in 2015 and 2016 with Head of College Colin Northmore, Deputy Head of College Wayne Purchase, Brother Jude Pieterse (Marist Provincial Councillor and former Provincial of the Marist Province of Southern African), Mike Greef (Director of the Marist Schools Council), Frank Hollingworth (High School Science teacher) and Ellen Howell (Alumni Relationship Manager).

unique architectural features and artefacts located around the school, which each carry with them a particular part of the community's story but these stories are neither visible nor connected as a whole. The community itself, who walk (and walked) daily around these grounds, embody further aspects of the socio-educational narrative.

The primary aim of the research was to explore how these archives could be made known, visible and of use to the current school community. It proposes to investigate:

(a) how these archives could be translated into an educational resource for the current and future school communities, as well as the connected local communities; and
(b) how a presentation of these archives, which include photographs, documents, objects and oral testimonies, might impact on learning at the school.

The research is further situated in thinking about:

(c) how learning about community heritage and identity in a school environment, through archival materials, can be situated as arts education; and
(d) what kind of practical model might the research offer to practices of arts education elsewhere.

The question which initially centred the research in this report was:

> Through a critical engagement of different archives, how can the development of a walking tour enhance public understandings of the educational heritage of the Marist Brotherhood at Sacred Heart College?

The essence of the original question remained but the walking 'tour' became less a fixed heritage trail and more about how walking, as set within ambulatory pedagogies and artistic practices, can facilitate and impact learning.

1.2 Critical Engagement

The critical engagement of this research is set within 'ambulatory' discipline. Ambulatory is understood as moving thinking. Though the mode of the practical component is walking, an essentially ambulatory practice, the research uses this notion to explore how 'moving thinking' can bring theoretical frameworks from different disciplines together to effect 'new' or 'other' ways of understanding praxis in one or more fields. Literally 'moving thinking' from one field into another, making visible the interrelations in thinking practices, applied to enrich understandings around a particular subject. Here 'moving thinking' about (arts) education's purpose and possibilities offers a practical model. Ambulatory practice is artistic, critical, dynamic and multimodal. The practical component of the research is also presented in this way. Aspects from a number of disciplines which inform this research are investigated in the following chapters. In this paper both the practical component and the theoretical research may be referred to as Footsteps, an abbreviation of the report's (and practical component's) title. In instances where differentiation is required between the two components of the research, additional clarification is offered.

The written paper explores what 'critical' means in terms of arts education, archival practice and thinking. An embodied model of the research, as the practical component, is presented through moving while thinking (the walk(s) and its supporting app). The research suggests a model for moving thinking around the nature of (community) arts education as a practice that effects critical dialogue for cultural production. It addresses how this could be effected in schools and other communities. Footsteps, in both research and practical application is set within the environs of a school community and thus investigation of pedagogical practice and its possibilities is one of its focuses. Footsteps explores how interdisciplinary research invigorates thinking about arts education practices and in particular investigates spatial implementations and implications. The practical component mirrors the ambulatory research process and contributions to its framework; the 'bricolage' (N.K Denzin & Y.S Lincoln 2011: 4-6) inherent in the research's discourse is intentionally methodised in its offered resource. SHC is perceived as a living archive who, through engagement with a community facilitated arts education model, collaborate in democratically accessible

practices that enrich discourse (in content and technique) and community identity. The research proposes a model of archival practice that brings together of two kinds of narrative – the physical and semiotic (Jens Brockmeier 2002:38) to explore how community heritage can be situated as arts education. The 'public engagement' queried in the research question (relating to both the community of SHC but also wider arts education audiences) suggests how located community heritage narratives can "forge a critical language to discuss an emerging constellation of cultural production" (S. Nuttall & K. Bystrom 2013:307).

1.3 Brief history of Marists / Sacred Heart College

It is this heritage (outlined in section 1.3) which is largely unknown by the current community, much of this information buried in (physical) archival materials. In the practical component, this is recounted using a series of linguistic devices, and added to with previously un(der)shared narratives from the wider SHC community.[2]

Marist Brothers / Education

The Society of Mary, or Marists (meaning 'of Mary') are an international religious congregation. It began in France, in 1816, in the socio-economic wake of the French Revolution. Officially recognised by the Catholic Church in 1836, Marists are Fathers (ordained priests), Brothers (men not ordained but living a consecrated life), Sisters (women similarly dedicated as per the Brothers) and lay persons. This 'family' follow God, venerating Jesus in the way of his mother Mary shown in the Gospels according to the belief of Catholics, "ad Jesum per Mariam", through mercy, simplicity, humility and love.[3] Father (Fr) Jean- Claude Colin, founded this society based on the 'way of Mary' along with others ordained in 1816.[4] One of Fr Colin's co-ordinands, and member of the Marist society, Fr

[2] This history, and that which forms the contents of the practical component, has been complied using sources found in the disparate physical archives (documents, school yearbooks, and so on), information from the community (historical information in particular from information from Br Neil McGurk (2015, 2016a &2016b), Br Jude Pieterse (2015 & 2017), Colin Northmore 2016 and anecdotal information in formal interviews and informal conversations) and from online sources including, Institute of the Marist Brothers of the Schools (Fratres Maristae Scholis),(1967, 1989, 1998, 2012, 2014 & 2017), Society of Mary (2017), Sacred Heart College (2017), Maristonian (2017) and Br Jordan Mengele (1955).
[3] Society of Mary, 2017. Accessed 08.07.15 at: http://www.maristsm.org/en/marist-family.aspx
[4] Society of Mary, 2017. Accessed 08.07.15 at: http://www.maristsm.org/en/founder.aspx

Marcellin Champagnat, a Curate in the mountainous and culturally isolated parish of La Valla (south-east central France), dedicated his life's mission to the establishment of a Brotherhood focused on the education of the marginalised, both spiritually and socio-culturally . The pivotal moment for Champagnat was the death of a young parishioner who had been, to his mind, lacking education and an understanding of God's love.[5] Champagnat recruited two local men join him as the 'congregation of the Little Brothers of Mary' or 'Marist Brothers'. Champagnat set up a foundation house (part seminary, part teacher training establishment), and a school, in La Valla in 1817.[6]

Champagnat, and the Brothers he recruited, educated children (and some adults) in the basics of reading, writing and Christian teachings at the school and in rural hamlets within the parish. Marist pedagogy focused on the education of culturally, spiritually and materially impoverished young people. By 1825 the Brotherhood had become some twenty brothers and they,[7] helped by local artisans, built *Notre Dame de l'Hermitage*. This larger facility, situated in the nearby city of Saint Chamond, was again part seminary and part educational training centre. By the time of Champagnat's death in 1840, Marist Brothers had established over forty primary schools in France and in 1851 the Marist Brothers, as a unique branch of the Marist family, were officially recognised by the Church. Each section of the Marist family fulfilled a particularly unique purpose. The Marist Fathers focus on missionary work. The Marist Brothers have their particular calling within education. In 1863 the Marist Brothers were given autonomous institutional status as the Fratres Maristae a Scholis (FMS) or Marist Brothers of the Schools.[8]

Fundamental to Marist educational philosophy is that primarily, in order to properly raise and educate a child, one must love them and love them all equally.[9] Marist pedagogy is distinct and is based around five characteristics; presence, simplicity, family spirit, love of work and following the way of Mary.[10] Marcellin Champagnat was Venerated in 1955 and

[5] Institute of the Marist Brothers of the Schools (Fratres Maristae Scholis), 2012:17
[6] Institute of the Vatican, 2017. Accessed 08.07.2015 at:
http://www.vatican.va/news_services/liturgy/saints/ns_lit_doc_19990418_champagnat_en.html
[7] Institute of the Marist Brothers of the Schools (Fratres Maristae Scholis), 2012: 13
[8] Institute of the Marist Brothers of the Schools (Fratres Maristae Scholis), 2012: 13
[9] International Marist Education Commission (Fratres Maristae Scholis), 1998: 102.
[10] International Marist Education Commission (Fratres Maristae Scholis), 1998: 43.

Canonised in 1999; his feast day is on the 6th June. 2017 marks the bicentennial year for the Marist Brothers and their presence is felt in society through Marist educational institutions (from nursery to tertiary education) in over 80 countries with approximately 3,500 Brothers serving nearly 700,000 pupils, aided by c.72,000 lay people and teachers.[11]

Marist Brothers in South Africa

In April 1867, five Marist Brothers arrived from Europe in South Africa in response to an invitation from the Bishop of the Cape of Good Hope (Western Division), Thomas Grimley, relayed via Pope Pius XI directly to the Superior General of Marist Brothers. That year the Brothers (two from France, one each from Belgium, Ireland and England)[12] set up two schools in Hatfield Street, Cape Town. St. Aloysius' School (financed by the colonial government) opened with ninety-four pupils and St. Joseph's Academy (fee paying) with nine pupils. These were the first Marist schools outside of Europe. Within a year the pupil rolls increased to over 150 and over 30 respectively and continued to grow.[13] Bishops in other dioceses in South Africa, emboldened by the schools' success, began to ask for Marist Brothers directly from the Marist Institute in France, to extend the South African mission of Catholic education.[14]

Though more than twenty Marist schools and training missions opened in South Africa following the arrival of the first Brothers in 1867, only five remain in 2017. These are St. Joseph's Academy in Rondebosch, St. Henry's College in Durban and three Johannesburg schools; Sacred Heart College in Observatory, St. David's College, Inanda and Marian College, Linmeyer. The Marist Institute cites contributing factors as including language/religion and the socio-political structure of South Africa, clashes between the influences of Catholic social teachings following Vatican II and the apartheid government (particularly during the years 1940-1990), the effects of the first and second World Wars

[11] Institute of the Marist Brothers of the Schools (Fratres Maristae Scholis), 2017. Accessed at: http://www.champagnat.org/000.php?p=18
[12] Institute of the Marist Brothers of the Schools (Fratres Maristae Scholis), 1967: 51
[13] Br Michael Mengele 1955: 49-51
[14] Br Michael Mengele 1955: 54

(many Brothers were conscripted), the sourcing of Brothers elsewhere internationally, and issues of funding.[15] 2017 marks 150 years of Marist Brothers' presence in South Africa.

Sacred Heart College

'Education with heart that knows no bounds'. This is the school motto.[16]

In 1889 (three years after gold had been found on the Witwatersrand), Sacred Heart College was established in Koch Street, Doornfontein, Johannesburg. Three Marist Brothers were invited by the Oblate Priests (O.M.I), Apostolic Delegates, themselves not teachers by vocation and who'd been ministering in the then Transvaal Republic for ten years previously. Their first call for teachers had been answered by Sisters of The Holy Family (who established St. Mary's, the first school in Johannesburg, in 1887), but a school for boys was still needed.

In September 1889 Marist Brothers Dominic, Euphrase and Frederick arrived in Johannesburg with the intent of starting the school in Koch Street (Doornfontein). The three Brothers opened the school on 9th October 1889, despite having had no prior applications for admissions. By the end of the first day there were 27 pupils (7 Catholics, 12 non-Catholics and 8 Jews). The school expand rapidly; by 1891 there were 300 pupils from Primary to High School at Koch Street's Sacred Heart College. More Brothers joined the staff, some from posted from within South African and some from overseas. By 1899 there were approximately 800 pupils but the South African war saw the flight of many, mainly British families, leaving only 150 pupils at the site.[17] During this war the school was, under the protection of the French, set up as a hospital for both British and Boer casualties. The Brothers, with assistance from Sisters of the Holy Family, taught in the day and tended the wounded in the evenings. After the war the school re-expanded to 600 pupils within ten years.

[15] Institute of the Marist Brothers of the Schools (FMS), Province of South Africa. 1967: 62-65
[16] Northmore 2016
[17] Institute of the Marist Brothers of the Schools (FMS), Province of South Africa. 1989. 1989: 23-28

The original building was inadequate, despite several extensions, and after the First World War separate premises were sought to relieve issues of space. 32 acres were purchased by the Brothers in Observatory, then a suburb of Johannesburg. In 1926 at Eckstein Street, Observatory, Sacred Heart College, was opened; boys from the senior section at Koch Street were moved to this site.[18] In less than ten years the school was over capacity (at 400 equal to the number of children in the primary section at Koch Street) and demand for places led to a second Primary school being created in the grounds of the Observatory College. The growth of Johannesburg's population in the early twentieth century, and wishes to expand the Marist educational mission, meant again seeking new space for Sacred Heart College (for boys from both the Observatory and Koch street sites). In 1940, a 21-acre site was purchased in peri-urban Inanda, intended as an overflow for both Sacred Heart Colleges. However, the plans changed to creating an entirely separate Marist school, existing today as St. David's College. In the 1960s the rapid urbanisation of Johannesburg saw the Koch street site dwarfed by high rise buildings and surrounded by commercial premises; the Brothers decided to sell up and re-open the Primary school in open veld south of the city. In 1966, Marian College, Linmeyer was opened with most of the Koch Street pupils transferring to the new site, while a few moved to the Inanda and Observatory schools.

Over its 128-year history to date Sacred Heart College (SHC) has undergone several changes;[19] in terms of location, demographics of staff and pupils and in its service to its local and wider community. Though a Catholic school, Jewish pupils were welcomed since its inception and in the 1930s the large numbers of Jewish boys at the school were taught on Fridays by the local Rabbi. From the 1950s Sacred Heart admitted Chinese pupils unapproved by the government. Following discussions at the South African Bishops' Council and in the wake of the Soweto uprisings Sacred Heart enrolled black boys during 1977 to be admitted to the school in 1978, despite government regulations to the contrary. By the mid 1970s not only Marist, but other Catholic schools, were admitting significant numbers of

[18] Though the school in Observatory opened to pupils in 1926, the school celebrates the 1924 laying (and blessing) of the foundation stone as the 'birth' of the Observatory school.
[19] Sacred Heart College http://www.sacredheart.co.za/images/history.pdf (Accessed 09.07.15)

non-white pupils (albeit illegally) following discussions and decisions made at the South African Bishops' Conference in 1972.[20]

In 1980 SHC became co-educational after the closure of two local convents; the Sisters at both moved to become part of the teaching and pastoral staff of the College and the site of one, the Holy Family Convent in Yeoville, became a Pre-School and Junior Primary for SHC (which had subsequently increased in numbers and so needed more physical space). In the 1970s-80s the College became particularly active in the black liberation and civic movements; for example, activists were given places of refuge on College premises and many children and grandchildren of families involved were enrolled during that time. In 1986, SHC hosted talks between College and township students, and in 1989, SHC was included in the Five Freedoms Forum Delegation to meet with ANC leadership in Lusaka. As well as discussion of suspension of armed struggle, broader issues around the enrolment the ANC's leader's children and grandchildren in schools was arranged, assuming an imminent return from exile. Though these families brought media attention to the school, many of the black children attending the school then (and now) come from lower income families; shopkeepers and others with modest professions. Though the school is private it prides itself on being more affordable than most (similarly resourced) private schools in terms of fees. In 1991, to enable returning exiles to attend schools as well as to attend to community issues surrounding the rapidly changing socio economic demographic of central Johannesburg, SHC and the Marist Brothers were instrumental in the setting up of Model D schools. These ensured educational provision for black pupils, continued employment for teachers from the white community as well as training for teachers from the black community; its Yeoville premises was used for this purpose.[21]

Today, in 2017, SHC has approximately 1,200 pupils from Pre-Primary to grade 12. These are approximately 30% white, 45% black and 25% Indian, Coloured and other ethnicities.[22] The SHC community remains driven by Marist principles, a diverse, sanctuary-like school and is a

[20] Institute of the Marist Brothers of the Schools (FMS), Province of South Africa. 1989: 67-68
[21] Br Neil McGurk 2015
[22] Colin Northmore 2017

microcosm of the positive possibilities of South African society.[23] Another school opened on the school premises in 2008, the Three2Six Education Project for Refugee Children (Three2Six). Three2Six is an educational bridging programme for refugee children (ages 6-13) who are unable to access state education in South Africa, for a number of reasons.[24] Three2Six operates from 3pm to 6pm in classrooms at SHC and focuses mainly on English, Maths and Life Skills. Education is the main focus of the project, with the aim of placing the children, when they are ready, in government schools. However, it also creates a feeling of inclusion within South African society for its learners, providing a safe space for the Three2Six children. Three2Six is, in essence, the sixth Marist school in South Africa. Inspired by the mission of Marcellin Champagnat, the ethos is built around inclusion of those most children needy in our society and around the premise that to teach children, one must first love them all and equally.

1.4 Chapter Outline

The research report, as an academic proposal, could be read alone. However, as suggested in the research, thinking around a subject is engaged with by the participant most profitably in multiple ways and as such, Footsteps (the walk(s) and app) are a crucial part of, rather than addition to, the research report.

Chapter 2 of this paper sets out the theoretical frameworks from within with the ambulatory research is drawn. These include, but are not limited to, museology, curatorial studies, exhibition histories, socio-cultural studies, archival practice, psychogeography, arts (and) educational practices and multimodal pedagogies. The chapter explores how an interdisciplinary method informs the practical component which surfaces archival and community heritage and, in turn, contributes to a democratised mode of cultural discourse. A surfacing of 'the hidden'; and facilitates "new ways of looking at old things" (Bhimrao Ramji Ambedkar cited by Anirudh Deshpande 2016). The chapter asks how arts education

[23] Northmore 2017

[24] These can be financial, around language, or discrimination due to structural xenophobia and attitudes towards foreigners, or because previous school records needed for enrolment in state education have been lost or destroyed during their forced migrations to South Africa. The children who arrive in South Africa as refugees, usually with their families, because they are fleeing war, hostile political or economic situations or other life endangering hardships come from all over the African continent, particularly Francophone countries.

practitioners might (re)imagine critical multiliterate pedagogies that dominate its discourses and offers a model for its implementation.

Chapter 3 explores why Footsteps is presented through walking as an artistic practice and how this relates to the suggestions in chapter 2, surfaced through the research's investigations. The chapter traces the process involved in the practical component, outlining how a community can be viewed as, and resource, a critical and 'living archive'.

Chapter 4 outlines the functionality of Footsteps (the walk(s) and app) and relates how this sits within its theoretical framework.

Chapter 5 investigates the practical and critical implications of the research project as a whole and further discusses what its framework could lend to arts based education and thinking around community heritage in practice.

Chapter 6 provides some concluding observations and summary of the research.

2: The Frameworks

This research argues that this mort suitable framework for Footsteps is an ambulatory one. The word itself, at first glance, suggests walking or at least movement of some kind. It could imply a solely kin(a)esthetic way of delivering teaching and of activating learning. Like sports instruction or playing the piano. While the word takes its etymological root from the Latin *ambulare* which means 'to walk', there is a wider significance in the sense of something which is movable, shifting and not set in stone.[25] Amble and ramble, from the same Latin root, are both types of walking (the former at a steady slow pace, the latter a walk which evokes movement up, over and around features in countryside landscapes). The words also evoke their other Latin compound *ambi-* which means 'on both sides' or 'around, round about'.[26] Similarly, ambulatory pedagogies are fluid, intertextual or transtextual and, whilst can suggest a physical movement as a pedagogical aid, are rather about another sense of movement through learning, an interdependent (and often multiliterate) sense of making-meanings. Therefore, this chapter draws on material from several frameworks. These include, but are not exclusive to, (arts) education pedagogies (visual theory, multiliteracies and critical thinking), museology, exhibition histories, curating, socio-cultural studies, semiotics, walking and mapping (as artistic and educational practices), archival practice and psychogeography.

2.1 (Arts) Education and Community

This research (which draws on arts and humanities situated methodologies) is focused in a school environment, with a practical component positioned as an educative resource created from (and for use by) its community. It naturally demands an interrogation of arts education and educational practice. Because the research asks how community identity (that of SHC) can be enriched by surfacing educational heritage it looks to explore the

[25] David Harper, 2017. Accessed 17.01.2017 at: http://www.etymonline.com/index.php?term=ambulatory
[26] David Harper, 2017. Accessed 17.01.2017 at: http://www.etymonline.com/index.php?term=amble&allowed_in_frame=0 and http://www.etymonline.com/index.php?term=ambi-&allowed_in_frame=0

relationship between learning and identity. It also delineates how thinking about identity can be foregrounded through arts based learning; particularly in a school based community.

Discourse in Arts education

Discourses around the purpose ('the why') of arts education vary. Arts education is considered here separately from art education (teaching a technical discipline or history of artist's techniques and styles). Some assert that arts education's purpose is to enable interpretation of that which surrounds us aside from the natural landscape; material or visual culture (Paul Duncum 2002, 2004, 2008). Others might include aims of art education as about shaping how we understand our everyday lives through 'transdisciplinary' dialogue (Jerome Hausman et al. 2010), to develop thinking skills (Claire Bown 2014) or to employ critical pedagogies as a tool for social justice (Marit Dewhurst 2010) or the democratisation of culture (Bjørn Rasmussen 2017). Each contains some kind pedagogy that demands the participant to think critically; to effect meaning-making. Why is this important? How does this fit with arts education?

Before investigating how the above-mentioned 'why' strands of discourse interconnect with Footsteps (as research and in its practical component) I investigate how, with whom and where, learning through the arts can occur. I focus on learning through the arts in the school and in the museum/gallery.

Where and how do we learn?

I was offered ideas about *how* we learn from Jacques Rancière's *The Ignorant Schoolmaster* (1991) and from Nicholas Bourriaud's *Relational Aesthetics* (2002) ideas around *what*, *where* and *with whom* we learn. Bourriaud claims that "the exhibition is the special place where momentary groupings may occur", where "models of sociability proposed and represented... give rise to a specific arena of exchange" (Bourriaud 2002:17-18). But how might 'momentary groupings'[27] producing active discussion, effected by artworks

[27] Bourriaud refers to these 'momentary groupings' as 'microtopia'. A micro-topia is a gathering (small in size in relation to the rest of society, hence micro) within which ideas or visions ('topia*') are produced through dialogues and which become a transformative

specifically created for this purpose be relevant to the school community? How do you align or find space for notions of non-hierarchical and emancipated thinking and learning in the traditional educational setting of the school (Rancière 1991)?[28] Tirdad Zolghadar's warns of the "fluffy oasis of patient harmony" that arts educators can fall into by unequivocally relying on Bourriaud and Rancière's frameworks (Zolghadar 2010:162-163). Criticisms of Bourriaud's 'where and with whom' tend to discount it as a useable model in 'real' society; too inward looking to confront serious issues that face society (Claire Bishop 2004:65-67). What has relational art got to do with critical engagement of an archive? How do notions of the 'non-hierarchical and emancipated' inform how an educational resource created from archival material could be structured? Paul Duncum questions how emancipated learning is effected in anything other than theory, unless meaningful dialogue is invoked (2008:247-250). Arts Education discourses, as those outlined above, in relation to this research, turn around the suggestions raised in both Bourriaud and Rancière's writings. This research does not suggest that arts education discourse is (exclusively or always) informed by either Bourriaud or Rancière. Rather, it draws from their writings to provoke thinking around questions of why, how, where and with whom we learn and to then situate this through art education practices. It was outlined that the community of SHC are unaware of the depths of their own heritage. Could the archival heritage function as the 'relational art' around which discourse relevant to the SHC community emerges? How might community discourse take shape? Would this discourse be directed from the institutional archive or from themselves?

A school is by nature communal and one of the places where a sense of self (both personal and community) is formed, as well as being where learning is situated (Roger Simon 1992). I drew from Judith Mastai's *There is no such thing as a visitor* (2007) understanding that each community member has their own way of being part of the school (and Marist institution)

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possibility. This is not a possibility in the sense of 'it might happen' but in the sense of 'it is happening now and here'. *('topia from utopia meaning other state of existence, usually understood to have a positive and idealistic nature).

[28] Central to a critique of Rancièrean methodology is an understanding his particular proposal of intellectual emancipation. For Rancière, within education, this is not a notion of a person(s) gaining freedom following being set free from an intellectually oppressive educational establishment but rather the learner being free from information being subjugated by any dominant power-holder through the control of access to the whole information (no intelligence should be beholden or subordinate to another (Rancière 1991:13). This emancipation (true equality for Rancière) "isn't given or practiced it is verified" (Rancière 1991: xxii). What does verified mean? How can verification be usefully applied in education and in society at large? Rancière indicates that this verification comes from the learner themselves and is activated using a source (common link) outside of this oppressive structure from which to inform their learning.

and from this vantage shapes their own understanding of self (and community). As such, it follows that not all of these 'senses of self' or ways of learning are the same. Is this how meaning is made? How does learning happen? Does it 'not count' if the learning doesn't take place in the classroom? Each person engages with the school differently. People move around SHC on a variety of routes and for a number of reasons – between different classrooms for learners and staff. A parent of a Pre-Primary learner may rarely visit the High School areas. A member of the finance staff might not visit the fields like a sports teacher. Yet all these areas embody narratives that pertain to the collective community, to which all these individuals belong. The value of the location in which they move in terms of its stimulatory capacity for discourse and thinking around community identity, heritage and possibility, is not foregrounded, nor are grounds portrayed (or connected) in this way. In part this is due to day to day realities (following a set learning timetable for set curricular purposes for example). Perhaps it is because the art/artefacts are not recognised as 'objects' in the same way that they might be encountered in a museum (Hooper-Greenhill 1992:215)? If they were would communal meaning-making occur in the spaces around them, as Bourriaud suggests? Simon notes in *Teaching Against the Grain: Texts for a Pedagogy of Possibility*, that schools and spaces in schools provide a range of ways and places for how a "person might come to learn about the world and develop proficiencies for acting within it" (1992: 21), because "there exists a variety of locations (classrooms, halls, playgrounds, lunchrooms) with their own sets of constitutive forms for carrying out ways of communicating and acting" (1992:21). Hooper-Greenhill suggests learning in the museum is dynamically superior to that which happens in school. In the museum, learning is free from restrictive nationally set curriculums or testing, meanings-made can be more open-ended and individually directed (and she sits within constructivist bounds in this sense)[29] and, importantly in regards to this research, is influenced by the way one moves around the museum space (Hooper-Greenhill 2007:4-5). Hooper-Greenhill is not alone in believing that (arts) education in schools and (arts) education in other contexts are understood as differently (cf. J. Falk et al. 2011). Is it not possible for this sort of learning to happen in the

[29] George Hein explains constructivist learning as an amassing of knowledge that is constructed by the learner in interaction with its environment – not therefore absolute and objective. Facts are collected as relevant to experience only. It is not to discredit truths without experience but to say that they are not relevant to the learner until that time (Hein 1999:73-79).

school in the way and places that Simon suggests?

One could argue that the purpose of school, like the nature of the museum is entirely educational,[30] but museum education as a specified department has often relegated to the 'step-child discipline' (V. Zolberg 1994: 49-65) much like the subject of community identity and heritage within school's' formally required curriculum. Griselda Pollock argues that the museum itself produces the educational meaning delivered - it is not an empty frame (Pollock 2007: 1) – and that it is difficult for the visitor to access unless they can find their own personalised encounter within the space. The same applies to learning in a school environment, whether within the classroom or not; the ethos, heritage and culture of a school produces one side of the learning possibilities and it is what the learner brings to the table that actually enables its potentiality. Like schools, "museums are social and cultural institutions...grounded in cultural practices" (Hooper- Greenhill 2007: preface). Amongst these practices are the production of knowledges and the personal experience of the visitor (to a museum but equally the learner, staff or visitor to a school) and, she continues, "formal educational processes are only a small, and not always very effective, part of those learning processes that are necessary throughout life, which involve both the acquisition of new knowledge and experience, and also the use of existing skills and knowledge" (Hooper-Greenhill 2007: 2).

If a museum means a site pertaining to civic and/or cultural heritage with a collection of art/artefacts/narratives that convey messages (often pertaining to an institution) surely the same could be read of SHC? Footsteps (the practical component) proposes an 'out-of-the-classroom' setting (both physically outside of and metaphorically without didactic teaching) [31] for the whole community. It brings learning in the (non-curricular bound) school and in the museum (that Hooper-Greenhill describes) much closer together. Constructivist theory could be used to highlight the potentially of learning as taking place throughout the whole

[30] Referring to Simon Sheikh's assertion that the "exhibition is education" (Sheikh 2010:69). In this sense the museum itself, its contents and its institutional narrative are absorbed by the learner (an act of learning) without any specially designated educational programming needed for this learning to happen.

[31] The authoritative teacher or tour guide being replaced rather by a resource that encourages thinking around questions stimulated by aspects of the school community embodied in the site of the College but specified by the learner. It is suggested that such a resource could be Rancièrean in that this would rather giving learners (the whole community, not just the school pupils) the tools to effect their own learning (Rancière 1991).

fabric of the school (all the community and the physical place). This would be where true democratic (in the sense of the whole community participating if they choose) learning, would be made possible, creating interstices[32] for discourses to exist outside of the formal structures of schools or places where hierarchies are reinforced and understandings standardised (Bourriaud 2002: 17-19). If "museums can work together with their audiences to achieve a cultural re-mapping, to re-write cultural borders and thus to empower their learners" (Hooper-Greenhill 1999: 24) why can this not happen in schools? How does one then locate a personal encounter with their community's heritage (Pollock 2007).

Arts education pedagogies and multiliteracy

Clare Bown advocates critical thinking as a pedagogy with which to investigate visual and cultural cues (Bown 2014). Critical thinking can be described as looking for ways to 'think about thinking' (Alec Fischer 2001: 1-32) through discussion, questioning, reflection and analysis of many kinds of evidence (Fischer 2001: 14). Thinking about thinking is an artistic practice; it is a work, is created, can be based in reality or an imagined one and is about the process of how one can "construct a narrative that is delivered to an audience" (Rubén Gaztambide-Fernández 2014: 203) as well as to yourself. Critical thinking is not to be confused with critical pedagogies in the sense of the latter being "about learning to critically examine the world around us – to pull up the structures that lead to injustices" (Dewhurst 2010: 7). This is a methodology used in arts education but unlike critical thinking, isn't necessarily an applicable pedagogy for all imagined purposes of arts education (listed above). Thinking critically means of thinking deeply around how to interpret and evaluate evidence. It requires a multiliterate approach to making meaning.[33] Multiliteracy in terms of

[32] Bourriaud uses the Marxist term 'interstice' to mean a gap where relational activities can take place within the everyday structures of inter-human commerce (Bourriaud 2002:15). Bourriaud rejects that his concept of interstice is naively utopian, rather it is resistant to commodity driven politics and arts (Bourriaud 2002:45). Bourriaud feels it is "more pressing to invent possible relations with our neighbours in the present than to bet on happier tomorrows" (Bishop 2004:54).

[33] Bill Cope and Mary Kalantzis's seminal editorial work *Multiliteracies: Literacy learning and the design of social futures* (Cope & Kalantzis 2000) sets out the framework for Multiliteracies. The name 'Multiliteracies' was chosen to reflect a concerned of a group who met in New London (America) that conferenced around issues of teaching, learning and diversities in collaboration with those who were teaching and learning in English in a variety of ways and for a variety of needs. Not focused on traditional literacy pedagogies but rather on different modes of representation of language which varied according to culture and context (2000:4-5). Their main arguments were 'around multiplicity and integration of significant modes of meaning making', for example that visual language is as permissible and important as textual or auditory ways of communication. The parameters were set for the recognition of meaning being made in ways that are increasingly multimodal. In addition, there was also recognition of the gravity of multiliterate and multimodal meaning making for social futures in an increasingly globalized, migratory and technology infused world. (2000:5-6).

critical thinking means not prioritising types of evidence over another (written word, oral testimony or gesture) and actively looks to include a variety of types of evidences to eliminate possible biased sources. Critical thinking is also creative for it requires imagining any possible 'other' solutions than that which is directly presented (Fischer 2001: 13). Paul Duncum's explains visual culture "as the study of visual cultural sites/sights in terms of what they mean for personal and social life" (2004: 254). However, he also says "there are no exclusively visual sites" (Duncum 2004: 252) suggesting that to some degree there is always another mode of communication (as well as what is seen) present in imagery.

Hausman et al. advocate a holistic approach to arts education. Incorporating critical thinking, dialogue, and visual cultural studies with other artistic practices into a "transdisciplinarity", engaging as much cultural production as possible (Hausman et al. 2010:370). The ambulatory is evoked in transdisciplinarity which calls on art educators "to promote curricula that educate mind, body and spirit" (Hausman et al. 2010: 372). Using Hausman et al.'s 'transdisciplinarity' hooks how Footsteps (as research and as practical component) situates as an ambulatory, multiliterate model for encouraging cultural production within the SHC community. Because the research demands to know how a community's understanding of its heritage can be engaged through archival material, it is proposed that one method for outlining Footsteps is through pedagogies of communal critical thinking; which foreground contributive dialogue.

Often termed 'communities of enquiry' (CoE)[34] these are intrinsically relational, democratic in nature and function 'outside' of traditional didactic methods. A CoE, in practice, means a group of learners who are stimulated (by a story, object, idea etc.) into non-hierarchical and participatory discourse. The stimulus that acts as a tool for thinking critically and collectively

[34] Matthew Lipman is accredited with introducing the Community of Enquiry method into pedagogical discussions in the 1970s. He draws from the proposal by philosophers John Dewey and Charles Sanders Pierce for discussions by groups of individuals around empirical concepts as a social holistic way to come to understanding empirical truths. Like seeing different sides of the same cube, only to realise that they are non-negotiable factors of an overall entity of truth. This Dewey and Sanders Pierce termed as the 'community of inquiry'. Lipman transferred this into the classroom offering "questioning, reasoning, connecting, deliberating, challenging, and developing problem-solving techniques" by a group as a mode of democratic learning that enables collective understandings through critical thinking calling it a 'community of enquiry' (Lipman, M. 2003:84). There are many pedagogical techniques that derive from this, broadly termed as 'critical thinking' and some philosophy pedagogies for example Philosophy for Children (P4C) (www.philosophy4children.co.uk or www.sapere.org.uk). P4C is particularly applicable in an arts education context since it uses a stimulus, for example an artwork or piece of literature, to provoke questions and from which to begin the engagement of the 'community of enquiry'.

about whatever related topic(s) the CoE see fit. Proponents of this arts education practice explain how it "emphasizes dialogue, deliberation, and the strengthening of judgment and community" (Matthew Lipman 2003: 230).[35] Writing for the *South African Journal of Childhood Education* Amasa Ndofirepi and Mathebula Thokozani argue that exposure to such pedagogies from a young age have a special significance for encouraging values of citizenship, particularly relevant in post-apartheid South Africa and that through encouraging ways of thinking critically and together, beginning in schools, an appreciation of community, culture and citizenship develop (2011: 132). Theresa Giorza's research motivates using a CoE pedagogy to facilitate thinking and learning for people who aren't familiar with visual literacy techniques; no special 'art' language is required to partake (2012: 10).[36] However, a CoE is discussed here as an illustrative practice; a CoE requires a (human) facilitator which is not required in Footsteps. But it is the communal discourse that is provoked from a stimulus (which could be from a range of literacy modes) which is of interest; the visual culture of SHC acts in the same way to begin interpretation of their own narratives through a multiplicity of views (cf. Mastai 2007) and it is in this way that the research (as resourced by the community) developed.

Thinking communities in schools

Sacred Heart College's website states that "in the continuum between the past and future is our present story" and that "through an innovative and explorative curriculum [learners] have an opportunity to become critical thinkers who go on to make a difference in our young and developing country and in the world."[37] The curriculum referenced here is classroom based. School structured co-curricular activities, such as 'Enviro-Club' further this

[35] Critical thinking is not to be confused with Philosophy as an academic tradition as a discipline is a method for refining thinking, literally meaning 'the study of knowledge'. As a stand-alone subject Philosophy is usually only delivered in higher education and though its techniques involve critical thinking practices, it is to be understood as more of objective investigations of 'truths'. Critical thinking encourages subjectivism whilst positing that this must be undertaken reflectively and in the face of evidences. Matthew Lipman, who for the purposes of illustrating critical thinking within a CoE in this research, is referred to draws much of his theorizing from philosopher John Dewey's works (particularly *How to Think* 1909 and *Art as Experience* 1934), which may appear contradictory to the above statement. However, Dewey's philosophies are informed by intersections with thinking around education and psychology and as such "what matters [in critical thinking] are the reasons we have for believing something and the implications of our beliefs" (Fischer 2001:3). As such it grounds critical thinking as an ambulatory practice.

[36] Giorza works from pedagogies set out for critical and creative thinking in Matthew Lipman's 1970s proposed rubric of Philosophy for Children (enquiry and child led learning) and models ways for trainee teachers to integrate visual literacies into their practice using art works and the building of the Constitutional Court as inspiration.

[37] http://sacredheart.co.za/high-school/all-about-us/

aim. These curriculums co-exist to further the school's aim of raising a generation of 'community thinkers' who are impassioned for critical and life-long communal learning (Ron Richhart 2007: 137). But how does the possibility of learning something other than what is actively taught exists in the spaces outside of these formal curriculums? If the museum, or school, is the place for life-long learning habits to develop (or to inspire want for this) possibilities must exist to give the visitor/learner an opportunity to think through their position on subjects they previously didn't have an access point into and to choose what these subjects might be. If the museum offers space "for people to engage ideas differently...the site of possibility, the site of potentiality" (Igrit Rogoff 2010: 32ff), would this also apply within a school? And if so, how?

Harvard's Project Zero[38] offers several pedagogies and structures for situating how arts education is rather about collaborative cognitive development. A number of these cross with and support the methodology employed in Footsteps but are specifically designed with the classroom setting in mind. *Artful Thinking* which employs visual literacy techniques to develop cross-curricular strategies for learning and *Making Learning Visible* which foregrounds documenting thinking practices in schools. *Engaging the Arts and Museums with the World in Mind* aims to bring the traditionally separated spheres of museum and school together but from the perspective of educators collaborating, rather than the learners. *Creating Cultures of Thinking* however is particularly useful in situating Footsteps. Essentially a program which encourages arts based learning to be understood as about raising learners to think critically and collaboratively (though again for practice in the classroom), it suggests that it is not only useful for creating life-long learning as a practice through developing individual and collective thinking strategies, but that it is fundamental for socio-cultural progress (Richhart & Perkins 2008, Richhart 2007, 2015). It is situated as "enculturation" (Richhart 2015: 6) which offers that in order to build dynamic learning communities, firstly the community must emanate from strong, visible and actively

[38] Project Zero, started in the 1960s at Harvard Graduate School of Education, to investigate how arts education practices can be understood and practiced as "serious cognitive activity". Many of the theorists who inform pedagogies mentioned in this report have been, or continue to be affiliated to Project Zero. These include Howard Gardner who posited the theory of multiple valid intelligences (to be discussed further in relation to multiliteracies), Ron Richhart and David Perkins (who are particularly relevant to the discussion of thinking as communities and through the visual). http://www.pz.harvard.edu/who-we-are/about Project Zero developed and promotes several pedagogies and projects which usefully inform arts education (as a holistic practice and not separated between school or museum) and these can be accessed at http://www.pz.harvard.edu/projects and include the projects mentioned above.

investigated cultural foundations (Richhart 2015: 6). Again, this pedagogy is situated within the classroom but the link to Footsteps presents; as the cultural identity of a community must first be established, understood and valued before that community can exist as one that thinks critically and collaboratively. So, before one can debate what the purpose of communal thinking and learning might be, a strong community culture first needs to exist. And I posit that in school communities, the specific culture is not just to be understood by those who are situated in the classroom (i.e. teachers and learners) but the whole community. But how does one get a whole community, firstly aware of, and secondly invested, in their cultural identity? It is not the case that the school community lacks an understanding of being Marists or being part of 'Sacred Heart', it is the case that they do not know the stories that exist within that community (or culture) which are 'hidden' in archive(s) and in the disparately moving community. I posit that Footsteps as a model can activate a deeper connection with community through the surfacing of these narratives, which in turn leads to the possibility of thinking collectively and critically as a community.

As expressed, the value of discourses in arts education can be effected in pedagogies rooted in practices of communal democratic engagement, 'outside' of traditional didactic methods and constructed with a specific purpose in mind. Richhart, argues however, that what must come first is an understanding of the value of that community before it can become effective at thinking together (Richhart 2015). How does community come to an understanding of what its value is? Is it about developing these techniques of thinking at a particular age, rather than within a particular community group? Is it the thinking techniques or appreciation of community culture, that encourages collaboration? Through its multiplicities of narratives, multimodal[39] format and communality of content the resource encourages thinking around questions stimulated by aspects of the school's heritage embodied in the site of the College but specified by the community. Heidi May

[39] Multimodal refers to different modes (forms or ways) of knowing or making meaning. Psychologist Howard Gardner in *Frames of Mind: The Theory of Multiple Intelligences* (1983) proposed eight kinds of intelligences (linguistic, logic-mathematical, musical, spatial, bodily/kinesthetic, interpersonal, intrapersonal, and naturalistic), later adding existential to make nine, that allow for the making of meaning. These intelligences can work independently or interdependently. Modes of meaning making can be understood in relation to these multiple intelligences, in that meaning can be made through, for example, visual, auditory, gestural, spatial and textual ways. Multimodality can be understood as a system of different modes of meaning making; texts can be multimodal in as much as they can deliver information through graphics, images or wording; literacy can be multimodal if communication is gathered through listening, talking, writing and so on (Maureen Walsh 2009).

argues that a decentralized (or constructivist) approach in arts education allows for knowledge to be produced through collaborative (often agonistic) and relational moments. May suggests "that the act of learning is accelerated by an open communication process that allows students to apply their own meaning to ideas, objects, and experiences," which allows "students [to] become more aware of their role in contemporary society" (May 2011: 33). May describes this as a "dialogical space of teaching and learning" which allows for a "rhizomatic flow of emerging knowledge" (May 2011: 37).

Research in the fields as diverse as art criticism and educational psychology demonstrate that visual literacy skills are in fact foundational to harnessing effective critical thinking.[40] Using the social "ontology of art" (Dave Beech 2010: 53-54) within a visual literacy framework ,[41] the narratives located in spaces considered 'outside' of the traditional learning sites in school and archival material pertaining to the community surfaced in a model such as Footsteps act as a stimulus for critical learning through an enriched appreciation of their own community (or "enculturation" (Richhart 2015)). The New London Group proposed, that through multiliteracies "we can instantiate a vision through pedagogy that creates in microcosm a transformed set of relationships and possibilities for social futures: a vision that is lived in schools" (The New London Group 2000: 19). In the next section of this essay I investigate how artistic practices might enable this 'enculturation' and in turn encourage social discourse. The reimagining of teaching and learning in school communities in this way is discussed in relation to the practice of thinking situated as art and where and for whom this might take place (cf. Félix Guattari 1995: 133, David Andrew 2007, 2011 & 2014). A deconstructed classroom, "without walls in which we are all co-learners" (Achille Mbembe 2015: unpaginated)?

[40] Nancy Lampert and George Geahigan in art education (Geahigan 1997, Lampert 2006 and Lampert 2013), Alison King from the perspective of educational psychology (King 2002) and Martin Stewart in aesthetics (Stewart 1997) all have published on the significantly higher levels of critical thinking skills in research subjects that have a background in or an understanding of visual literacy.
[41] Gillian Rose explores community through discourse analysis of visual culture, not so much as a set of things or location but as a set of social conditions and shared ideologies, drawing on Michel Foucault's axes of power and knowledge that can be discerned through visual images/texts produced by institutions and their practices (Rose 2001: 165). Rose focuses on the "spaces behind the displays", and the specific contexts of the institution as that which give meaning to what is actually visible (Rose 2001:181). Dave Beech explains "ontology of art" as art being understood within social/political/other theoretical frameworks rather than as an (only) aesthetic engagement (Beech 2010).

2.2 Multimodalities and Embodied Practice

Ambulatory Pedagogy

The classroom without walls (both physical and metaphysical) demands a renegotiation of spatial pedagogy.

Mady Schutzman, writing about pedagogies of performance, suggests ambulatory pedagogies are useful because of both their improvisory, transient and adaptable natures. She associates the root *ambi-* with both ambling and recuperation, saying 'to be ambulatory is to be "back on one's feet"' (Schutzman 2006: 292). Ambulatory pedagogy dynamises interactivity and thinking; Schutzman continues "In harnessing motion as a *way* to perceive we discover motion in what we study; in allowing thought to stray, we discover invaluable deviations and digressions. Kin(a)esthetics marries kinetics (action, transition, force) with aesthetics (strategy, style, perception)" (Schutzman 2006: 279). Footsteps uses movement or embodied practice (walking through archival heritage) to effect movement of thinking (meaning-making for self and for and by a community). The proposed resource offers a range of modalities for engagement (sonic, visual, kinesthetic, textual and spatial). While pedagogies that advocate moving while thinking are ambulatory in this sense, this is only one facet of the ambulatory in which frameworks that underpin the ambulatory are set. The ambulatory becomes collaborative, critical and about thinking 'movement of thinking', dynamic 'moving thinking', between disciplines yet echoing how Hooper-Greenhill viewed learning in the museum (2007: 4-5). Interdisciplinary research, by definition ambulatory, 'moves thinking' from one area to another and this process can enable 'new' or 'critical' thinking to emerge.[44] The logic therefore is that it is interdisciplinary process that is ambulatory rather than the other way around.

Reference to the classroom and/or class as an artwork becomes foregrounded. Andrew suggests that the sensibility of an artist-teacher includes a multiplicity of characteristics

[44] I use thinking as meaning 'trying to understand' rather than 'knowing' which can be achieved in isolation, as Richhart suggests. Trying to understand depends on "richly integrated and connected knowledge" (Richhart 2015: 47).

which all suggest a degree of movement within the practice (including self-reflexivity, the ability to generate, interpret and collaborate (Andrew 2011: 46), drawing on Jean-Luc Nancy's notion that 'Sensibility is becoming' (Andrew 2011: 24) and which is a potentiality in all learners (Andrew 2014: 175). That Footsteps is offered as a resource in a school community is not without importance; for the fluidity offered in ambulatory pedagogies is something which can facilitate a new understanding of what exactly a school is and how learning might happen. It is more than the sum of standardised curriculums, testing and uniforms. A school can be anywhere that learning and teaching takes place. At the same time, and like SHC, the school is the physical place with a body of learners. The New London Group suggest that "schools regulate access to orders of discourse" (The New London Group 2000: 18), preparing learners and community members for shaping discourse in wider contexts. James Paul Gee notes, whilst writing about multimodality as a pedagogy that, "much of the knowledge in the community of practice is tacit, that is embodied in members' mental, social, and physical co-ordinations with other members and with various tools, and technologies" (Gee 2014: 53).

Rachel Weiss in Arlene Archer and Denise Newfield's 2014 publication[45] suggests the value of multiliteracies for meaning-making in the classroom is to engage with one's own conditions (of access, agency and resources), it is about discourses; "to take the argument one step further, discourse analysis is concerned with three elements: how *certain things* come to be said at *certain times* and in *certain places"* (Weiss 2014: 154). When arguing that learning that takes place collaboratively amongst the community, it is important to imagine how, for whom and why such discourses can take place. Understanding the SHC community as a CoE, imagined as a collective throughout their school premises and without delineations of 'Primary learner', 'Maintenance worker' or 'teacher' (i.e. in one collaborative 'classroom without walls). Potential is revealed for developing critical thinking practice in the spaces outside of formal curricular reach and as a result of 'enculturation' through a model like Footsteps that foregrounds values inherent in the culture. It becomes arts education, learning outside of traditional school framing (the deconstructed classroom) that

[45] Archer, A. & Newfield, D.(eds) 2014. Multimodal Approaches to Research and Pedagogy. Routledge: Abingdon, Oxon & New York.

evoke artistic practices which the model harnesses (Footsteps's walk(s), the visual and spatially located narratives of the community and their relational potential for invigoration of heritage value and critical thinking).

Multiliteracies

Bill Cope and Mary Kalantzis suggest four components of what can define something as a Multiliteracy pedagogy (different 'languages' or modes of meaning as valid narratological forms):

1. Situated practice (making sense of things in context of learner)
2. Designed instruction (languages and metalanguages as understood by learner)
3. Critical framing (interpretation of 1 and 2) and
4. Transformed practice (learners become meaning-makers)

(abridged from Cope & Kalantzis 2000: 31)

Multiliteracies (and the modes in which they are interpreted), they suggest, enable imagining "social futures" (Cope & Kalantzis 2000: 6) because it serves to recognise the signs that are present in any kind of communication and so is a tool through which a non-hierarchical (community rather than institutional based) collaborative can emerge. "Multimodal pedagogies have the potential to make classrooms more democratic, inclusive spaces in which marginalized students' histories, identities and cultures, languages and discourses can be made visible" (Pippa Stein and Denise Newfield 2006: 9).[46]

Situating this within the SHC and Marist communities through Footsteps, it becomes a method for flattening the institutional notion of the school and allowing the shared community culture to arise and direct the future of the community. It is not to suggest that the SHC community are oppressed. Multimodal pedagogies are not limited to the non-privileged. Rather it is about facilitating opportunities of meaning-making to a community;

[46] Pippa Stein and Denise Newfield's Multiliteracies and Multimodalities in English in education in Africa: Mapping the terrain. *English Studies in Africa*. 49 (1): 1-22 as quoted by Archer and Newfield (Archer & Newfield 2014:4).

"a multimodal approach has provided a range of possibilities for a transformed approach to the semiotic space of the classroom and to student voice" (A. Archer and D. Newfield 2014: 4). In the case of Footsteps, in an embodied and multimodal way through the critical investigation of archival materials (explored further in this chapter and chapters 3,4 and 5). Weiss' critical presentation of discourse analysis usefully forces questions around the design elements of proposed pedagogies. It is the *design* of pedagogy and its semiotics that is at the crux of multimodality all meaning making and design are by nature multimodal (Gunther Kress 2014).[47] The notions of embodied practice (learning as a bodily experience) and semiotics beg further investigation, but first *design* as one of the four components of multimodal practices.

Multimodal practices

Archer & Newfield present as the four main components of multimodal practice; access, design, agency and recognition as:

1. Access – to materials, places, forms of knowledge or ways of making meaning.
2. Design – emphasis on the making of meaning (it's about process and not necessarily product therefore it is not about imbibing ready-made knowledge).
3. Recognition – the observation of and making use of available resources "to broaden the horizons of meaning making" (Archer &Newfield 2014:6.)
4. Agency – facilitation of a range of modes to express meaning making.

(abridged from Archer & Newfield 2014: 4-7)

These elements are key to Footsteps. 'Recognition' of the community 'as resource' from which 'the resource' emanates. Making meaning, by 'design', involves collaborative input into both the research for Footsteps and in the reception of Footsteps as an 'agent' of

[47] Semiotics is the examination of communication through a set of signs (representational, inferential and/or indexed, meaning placed). There is debate within the field of Semiotics as to whether these signs are fixed (Charles S. Peirce and Umberto Eco) or arbitrary (Jacques Derrida, Roland Barthes). Relevant to this research is the field of social semiotics, which investigates cultural signifiers in social meaning making. My research is informed by the writing of Gunther Kress and Robert Hodge's *Social Semiotics* (1988) in which they advocate interpretative, socially situated and non-hegemonic readings of signs as communications of meaning-making.

multimodal praxis. 'Access' is in imagining the classroom without walls, the self-reflexive, interdisciplinary movement of thinking that emanates from the community who participate in the production of Footsteps and in the discourses, that arise from its "forms of knowledge". The embodied experience of moving through spaces and through ways of thinking about self and community identity. Footsteps is not simply about making community resources available (though this is part of it), but to envisage transformative and critical uses of these resources.

Embodied practice

Drawing on Félix Guattari and Gilles Deleuze, Mia Perry and Carmen Medina challenge the notion that embodied practice is subservient to mental thought processes when it comes to modes of meaning-making. Rather a physical element to thinking is how "we experience learning" (Perry & Medina 2011: 63).

> The human mind is embodied, situated and social. That is, human knowledge is embedded in social, cultural and material contexts. Further, human knowledge is initially developed as part and parcel of collaborative interactions with others of diverse skills, backgrounds, perspectives and joined together in a particular epistemic community, that is, a community of learners engaged in common practices centered on a specific (historically and socially constituted) domain of knowledge (Cope & Kalantzis 2000: 30)

It is in this vein that Footsteps as an embodied process is imagined, through the diverse yet whole SHC community body (its (non)human bodies), archival material is disseminated and meanings made by being physically situated in the grounds of SHC as the material is encountered. However, embodied practice not only involves an element of physicality in the learning process but places significance on the physical 'container' of the "thing" because "each artwork or artifact embodies the identities of its maker" and Kathryn Grushka continues, "critical and generative understandings are a significant learning outcome that

informs identities and becoming" (2010: 10). Ron Scollon and Suzie Wong Scollon see meaning-making through signs only in context of a particular and specific location, terming this "geosemiotics" (2003: x). In Footsteps the "(geo)semiotics" is what brings particular meaning to the community of SHC.[49] A focus on the heritage of a community, seen in its place (rather than in a book) forces valuing of culture and, because of the range of the "geosemiotic" markers' modes, demands a multiliterate approach (or "bricolage" Denzin & Lincoln 2011: 4-6) in order to read the 'signs'.

2.3 Cultural Memory and (Geo)Semiotics

Cultural Memory

This section investigates concepts of culture, memory and cultural memory with regards to Footsteps. Fitting with the ambulatory offering of this research, ideas around culture and memory are 'bricole-ed' into the framework already established (Kincheloe et al. 2011: 163-178).

Gillian Rose, offers that culture is not so much about material things (e.g. clothing, books) but about "the ways in which social life is constructed through the ideas and feelings that people have about it, and the practices that flow from those" (2016: 2). She argues, quoting Chris Jenks, that "looking, seeing and knowing have become perilously intertwined" because of confusion in understanding what is real vs. imagined in an increasingly simulated world and our interactions with the representational image as a way of making and interpreting meaning (Rose 2016: 3).[52] In contrast, Joanne Bloch, in her 2016 thesis, situates cultural understandings within materiality. She posits that this is not what Karl Marx would have termed a commodity fetish, by elevating the material thing, but rather focuses on the

[49] Here I used signs to mean communications through archival materials, oral narratives, architectural features and the signs latent within the spatial dimensions of the school community brought together in Footsteps. It is not dissimilar to the way in which Achille Mbembe and Sarah Nuttall reference Jean-Luc Nancy's argument that, "the world is a multiplicity of worlds, and its unity is the mutual sharing and exposition of all its worlds— within this world." (Mbembe & Nuttall 2004:351 quoting Jean-Luc Nancy, Being Singular Plural (Stanford, Calif.: Stanford University Press, 2000:185.). Mbembe and Nuttall's proposal that the city of Johannesburg as "a place of manifold rhythms, a world of sounds, private freedom, pleasures, and sensations" (Mbembe & Nuttall 2005:360) is referenced in Andrew's thesis that the city itself is a multimodal classroom (Andrew 2011:175). In the same way, I posit that SHC itself can act in this way.

[52] Jenks, Chris. 1995. *The Centrality of the Eye in Western Culture* London: Routledge

power of the material (image/object/thing) to cause its observer to reflect, borrowing Jane Bennet's term 'actant' and this in turn is what effects cultural meaning (Bloch 2016: 20-58 citing Bennet 2010: 2).

Adding to the above, I take a framing of culture as being created "geosemiotically" through how we interpret language or signs placed within the material world (Scollon and Scollon 2003: x). In Footsteps, this indexical framework is manifested through the app, through the walk(s) and by the person physically being present at the 'sign' literally connecting within that narrative. For example, a statue of Jesus with Sacred Heart can be found close to the main reception steps at the heart of SHC. It used to stand by the gates, but was moved after it was necklaced in the 1980s in an act of defiance by the school towards those responsible. Though the statue embodies the name of the school its "backstory" is not at all visible to the College community (Hamilton 2011: 321-327).[54] Footsteps surfaces this narrative, in a variety of modes, and highlights the significance of the statue's location as a way to reflect on its narrative.

The following set of app slides show in sequence, from top to bottom, how narratives pertaining to the educational and socio-cultural heritage of the SHC community are set out in Footsteps in a "(geo)semiotic" way. The same force of meaning-making potential would not be apparent were the statue to be viewed in a museum or through the pages of the book. The effect of the statue's particular location in the school, its narrative outlined in the app, coupled with the physical presence of the community member making their own sense of the narratives embodied within it, perhaps in collaboration with others, creates an intersection between the creation of culture and its memory.

[54] Carolyn Hamilton describes the "backstory" of an object as the narratives that conceptualise and situate a particular item in an archive, whereas their "biography" is more about the covering the engagement with that item from the moment it was potentially going to enter an archive ((Hamilton 2011: 321-327). In terms of Footsteps the concept of backstory is extended into where the backstory is 'now' in relation to how the community member relates to that story and to where their interaction with it might go in terms of meaning–making.

Image: Caroline Kamana

The statue of Jesus and the Sacred Heart.

[show less]

For Christians, particularly Catholics, the Sacred Heart of Jesus symbolises a physical manifestation of God's divine love for all humanity. Particularly relevant to a Marist school, it echoes Champagnat's vision of providing education for all children, born out of equal love for them through the way of Mary, mother of Jesus. The school's slogan is "Education with heart that knows no bounds".

This photograph shows what the statue, positioned facing the College entrance steps, looks like today. The statue previously stood in two other locations at Sacred Heart College. That the statue is now also painted with colours, unlike most other statues around the school, is also significant. The narratives around these changes are recounted in the following slides. This statue of Jesus does much more than symbolise the College name; it physically links Sacred Heart College to its ongoing mission to uphold its community members' struggle for peace, equality and justice.

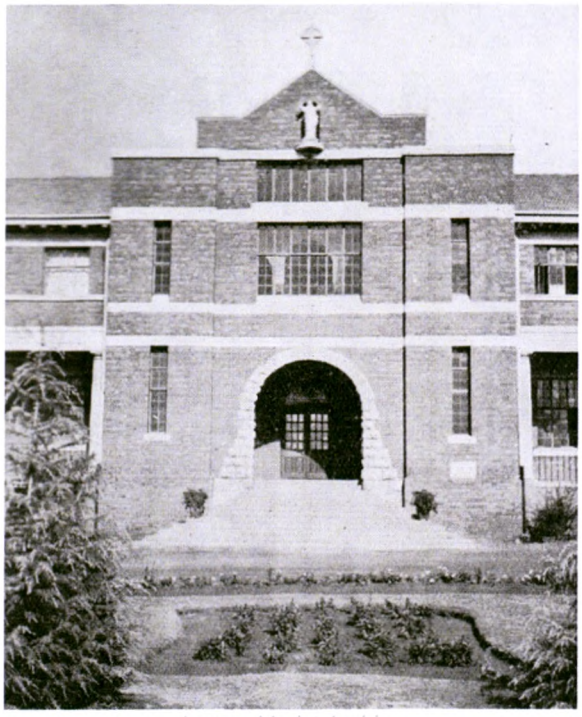


Image: Marist Archive

1933, the College façade with the statue of Jesus and Sacred Heart in the top niche.

[show less]

> "Only a few days back a beautiful statue of the Sacred-Heart was erected over the entrance of the College. This emblem of the love of God for men is a most befitting image to dominate an institution placed under the patronage and the protection of the Son of God. From its niche it stretches forth its arms in welcome to all those who enter the College." (The 1932 Principal's Report)

There is speculation over why the niche was empty for the first few years of the College's life. Perhaps it was originally intended to contain a statue of Marcellin Champagnat, since in the early days the College was, briefly, called St Benedict's in his honour. By the early 1930s, though colloquially referred to as Marist 'Obs', the school's name was officially Sacred Heart College and the installation of this statue in this niche was a physical cementing of this fact. Today a copy of the statue of Our Lady of Good Hope sits in the niche. The original statue is kept in the Brothers' residence.

Image: Marist Archive

The Statue of Jesus with Sacred Heart under snow in September 1981. The statue was placed at the top of the traffic island found immediately as you enter the College.

[show less]

The statue of Jesus with the Sacred Heart was moved to its position by the gates in the late 1970s in preparation for the 'new' co-educational Sacred Heart College; an amalgamation of the three schools, Marist Observatory, St. Angela's Convent in Kensington and Holy Family Convent, Yeoville. It symbolically welcomed people to this place of 'love for all'. Sacred Heart College, the school that would embrace these three groups of learners, had already been named, but the name was not yet widely used by the school or wider community. It was mostly referred to as Marist Observatory to distinguish it from the other Sacred Heart College in Koch Street (the preparatory school for Sacred Heart College from 1926 until 1965), continuing out of habit for more than a decade after Koch Street closed.

The last issue of the Maristonian, published in 1979 (replaced by the Sacred Heart College Yearbook) paid tribute to the Marist Brothers, the Ursuline Sisters and the Holy Family Sisters, now united in Sacred Heart College, under a picture of this statue already situated in its new location just inside the school gates. The statue was only to remain in this spot for about seven years. Events in 1987 necessitated restoration of the statue and resulted in the statue being moved to its current location today.

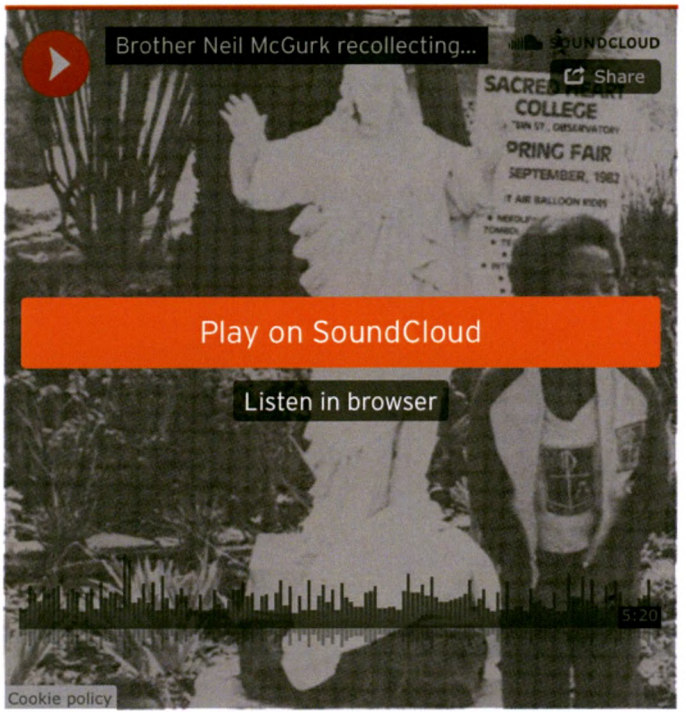
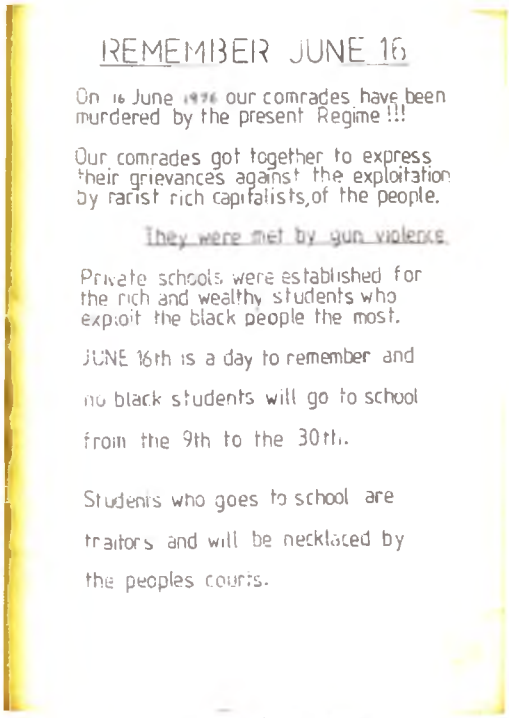


Image: Sacred Heart College, Audio: Caroline Kamana

Br Neil's recollections about the necklacing of the statue of Jesus with Sacred Heart one night in June 1987 during the second State of Emergency in the nation.

[show less]

Brother Neil McGurk, Principal of the College for 20 years, was responsible for the transformative processes that Sacred Heart College underwent in the 1970s and '80s (first with the admittance of black learners in 1976 and then in 1980 with co-education). The College had started to admit Chinese learners from the 1930s and Brother Vincent recalls stories of these boys having to hide in cupboards from visiting government school inspectors, such was the nature of the school even prior to the 1970s.



REMEMBER JUNE 16

On 16 June 1976 our comrades have been murdered by the present Regime !!!

Our comrades got together to express their grievances against the exploitation by racist rich capitalists, of the people.

They were met by gun violence.

Private schools were established for the rich and wealthy students who exploit the black people the most.

JUNE 16th is a day to remember and no black students will go to school from the 9th to the 30th.

Students who goes to school are traitors and will be necklaced by the peoples courts.

Image: Marist Archive

One of the leaflets dropped at the time of the statue's necklacing, collected by Brother Neil McGurk in 1987.

[show less]

This 'warning' to black students not to attend school in June 1987 was likely printed and distributed by the security forces, and dropped at Sacred Heart by one Sergeant Beyers. The intention was no doubt to give the impression that black students were behind the necklacing of the Sacred Heart statue and to create discord within the school and Marist community, well known for its inclusivity and racial integration. In some ironic-comic performance, Sergeant Beyers was dispatched to school the next morning when Brother Neil called the authorities to explain what had occurred during the night.

To prevent the charred statue scaring the students (of all races) coming into school, Brother Neil and two colleagues moved the statue whilst his sister Geraldine restored and painted it. The statue was re-erected opposite the main steps in an act of defiance towards those responsible for the necklacing; rather than discarding the burnt statue it was brought physically closer to the school's heart, demonstrating that 'love for all' was the true nature of the College.

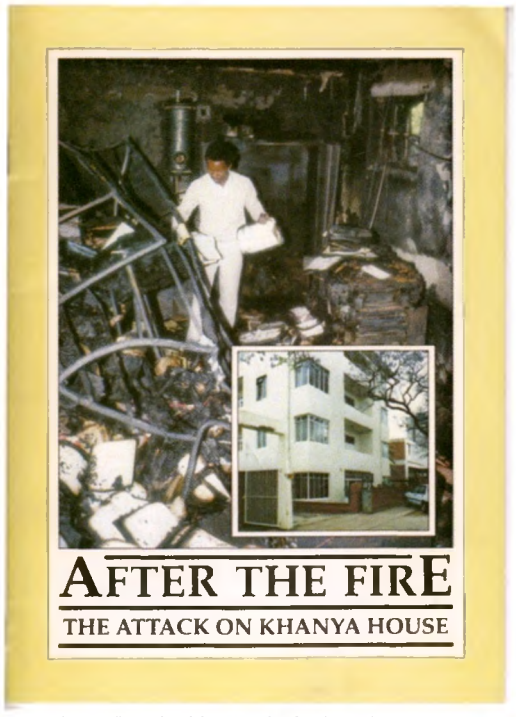


Image: Anna Zeminski/Afrapix/SACBC in Marist Archives

A Southern African Catholic Bishops' Conference (SACBC) booklet about the petrol bombing of Khanya House, 1988.

[show less]

> "What has occurred at Khanya House is a tragedy, not only for the Bishops' Conference but for the country as well. THIS IS NOT A TIME FOR POLITICAL POINT SCORING. It is a time for all South Africans to realise that violence will not solve the problems of the country."
>
> *Br Jude Pieterse, Sec. Gen. SACBC 1988*

It was, in part, the SACBC's anti-apartheid vision that had inspired the Marists to open Sacred Heart to all races. Brother Jude relates that further unexploded triggers (including limpet mines) were found in Khanya House. Similar attacks, on Cosatu House (trade union headquarters), and Khotso House (home to the South African Council of Churches and other community organisations), had occurred earlier that year. The apartheid state's fear of the power of educational and spiritual missions was palpable. The statue of Jesus with Sacred Heart remains a reminder of the transformative potential of that power.

Sarah Nuttall and Kerry Bystrom, in *Private Lives and Public Cultures*, query how one might "forge a critical language to discuss an emerging constellation of cultural production in South Africa" (Nuttall & Bystrom 2013: 307). They go onto discuss how this could be invested in objects, commodities or things and shaped through movement and mobility; an entanglement of the private and public intersections between ordinary lives and social solidarities (Nuttall & Bystrom 2013: 308-324). This 'constellation of cultural production' can be surfaced in the app, through image, text, sound and spatiality. It can be felt when experiencing the app in situ. [55]

Jens Brockmeier questions why we remember, and why humans remember socially. He weaves a path through two dimensions, the social and the temporal, "a worldview rooted in a set of social rules and values as well as in the shared memory of a commonly inhabited and similarly experienced past" (2002: 18). Much of this remembrance is situated in the ritual 'culture of anniversaries', of the founding of institutions and of revolutions, in place names, in signposts as well as in, the private sphere, births, deaths and so on (Brockmeier 2002: 17). Part of the rationale of Footsteps being offered now hinges around two anniversaries in 2017; 200 years of Marist Brothers and 150 years of their presence in South Africa. Though most of the community are well aware of the anniversaries, they are not well acquainted with many of the narratives that might enrich their own understandings of their selves as positioned within that community.[56] Brockmeier expounds how it is a sense of belonging that "binds the individual into a culture while binding the culture into the individual's mind" but also points out that the cultural fabric is created by both remembering and forgetting; is about selection and reconfiguration (2002: 18-22). Even as part of communities, individuals remember and forget different things. Brockmeier suggests that as individuals and as communities we mediate this through the amassing of social signs and signifiers (these could be place names, birth certificates, oral histories or private diaries). Not all community members at SHC would have access to the same sources, even

[55] Though Footsteps is a resource designed around the resource of the SHC community, it invites any viewer to become a part of this community through moments of resonance and reflection that might arise during its use. In this way, it is also a tool for the creation of culture in the sense of culture as wider society.

[56] Brother Jude Pieterse, Councillor for the Marist Brothers South Africa communicated that, "Until now I have considered myself as one having a good knowledge of the history of Sacred Heart Marist College. Reading your text has shown me just how little I really have known." (Pieterse 2017)

without Footsteps, for some memories and signifiers remain hidden from communal view in individual's minds and in physical locations not yet uncovered. Footsteps serves as a way into this collective cultural fabric and acts as a making meaning-stimulus. Similarly, student Sarah Georgianna, an art facilitator at *documenta 12*, was encouraged by the way she, and those she engaged with around *documenta 12,* were able to add their own reflections on the exhibits, adding layers of contributions to the collective narrative memory (2009: 71-71).

Simon poses questions around the sense of identity that may come from cultural memory. He asks whether self or communal identity "is interpreted or reconstructed by each of us within the horizon of meanings and knowledges available in the culture at given historical moments" (1992: 91). Location again is central to this balance between interpretation and reconstruction within Footsteps. Just as the smell of something evoking a memory from childhood, or a sight of something causing some kind of déjà vu, people in SHC walk their school every day. Knowing the "backstory" could trigger a memory of experiencing Footsteps and so remind them of how they are situated in community heritage. Claire Hsu, taking part in Mathias Danbolt & Sven Spieker's *Roundtable on the Critical Archive*, noted how "the core function of the memory system may, in fact, be to imagine the future—to enable us to prepare for what is yet to come" (2014: 15). Arjun Appadurai's suggests that those who use technology as a repository for communal memory are essentially building memories out of connectivity (2003: 16). Footsteps is a resource presented electronically. Appadurai offers how the collective memory of particular communities, namely migrants, can be 'hyper-valued' and enhanced through this archival (as in storage) mode. Part of SHC is Three2Six refugee community (their teachers, the children who attend and their families). "Archives, viewed as active and interactive tools for the construction of sustainable identities, are important vehicles for building the capacity to aspire among those groups who need it most" (Appadurai 2003: 21). In this respect, Footsteps could provoke meaning-making and imagined social futures through the rooting of the refugee community in SHC.

Museology/Exhibition Histories/Curatorial Studies

Sharon MacDonald foregrounds Stephen Bann's suggestion that an emphasis within museum related studies on "curiosity", particularly of material culture from everyday lives propels the democratising of museum culture (MacDonald 2006: 92-94).[57] The "nexus of interrelated meanings" that emanate from an object or display, "driven through curiosity", evoke a "typological exuberance"(Bann 2003: 120 & 125 quoted in MacDonald 2006: 93) and can "become the beginning point for analyses that trace links and cross boundaries"(MacDonald 2006: 94). Bloch situates some of the framework for her thesis in the flow of this curiousness, the object itself becomes the catalyst for visitor led interpretation of its story (Bloch 2016: 33). Curiosity (through stimulus) is central to critical thinking. The curiosity factor provides momentum that to an enriching encounter with heritage, facilitates valuing culture, and in turn provides for richer learning to occur.

Mieke Bal suggests that an exhibition, particularly those curated by someone from outside of the institution from which it is displayed, is the source of "rhetorical and narratological reflections" (1996: 215). Footsteps foregrounds narratives that emanate from within the community and provides a springboard for reflective discourse. Footsteps can be seen as a variant of the traditional exhibition, in the vein of "narratives which use art objects as elements" which contain the "ideologies [of the institution] and their attendant social agendas" (Bruce Ferguson 1996: 175-6). It acts as "the visible encounter with a public" and, as a "publically sanctioned representation of identity" (Ferguson 1996: 175). The sanctioning comes from within the community. Ferguson suggests that exhibitions are often "glossed over" as natural extensions of institutional life as a form of "infotainment" (Ferguson 1996: 178). In a school, displays of learner's artworks in corridors or choral performances in the hall testify to this. However, what would it mean if the exhibition *is* the institution? What is actually 'on show' is the fabric of the institution – its community narratives, archival materials, architectural features and so on. The discourse potentiality becomes one of communal narrative; questions in the spaces between what is on display

[57] By early museum orthodoxy, MacDonald means in 'top down', institutional projections of meanings that are ready made for the specified audience.

and questions around why what is foregrounded may or may not be of significance to the individual and the community.

> The role of the curator as scholar and keeper of a collection has all but faded away. The contemporary art curator is no long an expert on a particular period, instead the curator is an anthropologist, a reporter, a sociologist, an epistemologist, an author, an NGO representative or an observer of the internet (Michael Birchall 2013: 4).

Birchall describes curating as an ambulatory practice which sits well with Adam Kleinman's position that facilitation, as an educational practice, underlies curating and straddles many disciplines.[59] Many of the discourses within curatorial practice cite that these hinge around 'the educational turn' (P. O'Neill & M. Wilson 2010: 1-22). Whether this is an 'about turn', a turn 'away from' other curatorial methods or a 'turn towards' education within curating is debated. Irit Rogoff questions how artistic practices can capture fluidity of "turning" around this educational axis (2010: 40). By consciously including the ambulatory this can be achieved. Education is central to the way contemporary art is presented; exhibitions and collections other cultural/arts events are rarely presented to public audiences without some kind of panel, walkabout or discussion. Paul O'Neill posits, "They now become the main event" (O'Neill & Wilson 2010: 12). These 'discursive interventions', termed educative, are about critical exchange and its facilitation. Footsteps is educative in an ambulatory manner. Positing the community as curator, the "art of curating resides in the capacity to grasp the potentials inherent in the magic of social encounters and the power to activate the potentials in the act of facilitating collective cultural manifestations", and Jan Verwoert continues, "to open up a space in which liberated forms of exchange can actually develop" (2010: 24&28).

Johanne Lamoureux, in *The Museum Flat,* examines two exhibitions which are, like Footsteps, accessed by walking from location to location. One, Jan Hoet's *Chambres d'amis*

[59] Kleinman posits that curators are not limited to the art world but can be found in other theoretical fields, such as education. The curatorial becomes a methodology for engaging with the world in different ways through mediation and contextualisation. Kleinman, A. 2010, Letters to the Editors: Eleven responses to Anton Vidokle's Art without Artists? *e-flux journal #18 - September 2010* p5-6

use of apartments in Ghent as the 'canvas' for over 50 artists in 1986, was situated indoors. The other, was Kaspar König and Klauss Bussmann's *Skulpture Projekte,* where 60 installations located outside in the city of Münster in 1987. Lamoureux asked whether the art 'worked' in the spaces that they were set (1996: 114). Did Münster's narratives resonate through these objects? Footsteps is not a tour of art/objects/installations created especially for Footsteps, all of the objects, architectural features and people are already situated in the community.[60] Yet, as with *Chambres d'amis* and *Skulpture Projekte,* for Footsteps there is a spectator/audience, who moves around and interprets what they see in relation to the space in which they are observing the pieces.

How is the SHC community a spectator/audience? Unlike museum or gallery goers, Footsteps' audience are already invested in accessing their own space. You might term them a 'captive audience' which intentionally invokes Foucauldian notions.[61] There are more than several thousand potential visitors every day, though of course not all with the time to deviate from their daily routines in the space.[63] Visitors to exhibitions, galleries and such like, are already to an extent expecting to make-meaning around what they will see/encounter in the space they enter. What might it take to present one's ordinary space as a site for new learning and meaning making? How does one invite taking on the eyes of a 'tourists' or 'visitor'? Footsteps makes visible previously unexposed narratives.

Wanda Wieczorek et al., writing about *documenta 12,* question whether a participant (particularly those who have been invited) remain 'audience' or become something else (2009: 9-11). Lamoureux observed that by finding the installations in the city of München, the spectator becomes participant, as part of the works themselves (1996: 123).[64] If, as the community of SHC have, supplied the content of Footsteps and participate in the space's

[60] Though some items, such as the Cadet's mace and sword were, until Footsteps, hidden from general view by virtue of literally being at the back of a cupboard, or others, like the 1924 ceremonial trowel were stored within another institution (Museum Africa).
[61] Gillian Rose suggests the ideas of looking/seeing/knowing within many academic disciplines "perilously intertwined"; she refers to Michel Foucault's notion of the 'panopticon' prison where the inmate is constantly under surveillance of the authorities in power, much like the institution of the museum or school (2016: 3-6). Roger Simon also refers to Foucault's theorising around how knowledge/power/truth are inextricably linked, in the context of how experience becomes knowing when we learn; for Simon, we learn by being and our truth is the experience we have power over (1996: 123-129). Both Rose and Simon's interpretation of Foucauldian theories are relevant to the framework of Footsteps in these ways.
[63] Counting the number of learners, staff, parents and visitors who come onto the premises each day.
[64] Lamoureux accredits Rosalind Krauss, writing in *Notes on the Index: Seventies Art in America in October 3 (Fall 1977)*, with bringing index or site specifity into the understanding of art. Krauss, according to Lamoureux, evoked a new category of spatiality; that of being physically present and temporally anterior (i.e. present linked to the past by a specific physical presence). (Lamoureux 1996: 123).

narrative do they become the subject of rather than object of the material? Are they both subject/object? This returns to the self-reflexive learner as artist (Andrew 2011: 46). "Oh, I never knew/have seen/realised that!" and "I always wondered why..."(Mastai 2007) came from College staff (past and present), learners, alumni, and Marist Brothers throughout the research project; the subject/object boundaries blurred. The community come with their own questions, additions, perspectives, and habitus.[65] The individual positions enrich the community narrative and as such are not an audience but collaborative participants, "publics... with a variety of different competencies, positions, needs, histories, and purposes in relating to this resource" (Griselda Pollock 2007: 24). [67]

Like multiliteracies, Kress reminds us that the power of semiotics is about "meaning in all its appearances, in all social occasions and in all cultural sites" (Kress 2010: 2). Taking the statue of Jesus again, this geosemiotic cultural marker can be 'read' in many ways. To a person from outside the school community (or someone within who doesn't know about its 1980s necklacing) signify the Catholic tradition around Jesus with the Sacred Heart. The statue could be a 'sign post' for the College's name. Alternatively, it could be a way into the social justice narratives of the Marist community. It could be positioned as all three of those things (the necklacing and College's reaction to it, College name, Catholic tradition around the Sacred Heart). There are potentially many bridges that a visitor could take into the narratives but these are activated by the geosemiotics of the statue.

Who are the 'stakeholders' of this research (Susan Pointe 2010: 110-127)? These are staff, pupils and visitors to SHC; a community and communities who are defined by their interactions with that specific location and its heritage. Elizabeth Crooke asks whether "heritage construct[s] the community or does a community construct heritage?" (2007: 1), and furthermore expounds on how material culture (things, objects, buildings) is key to

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[65] *habitus*, a sociological term attributed to Pierre Bourdieu, (Bourdieu, P. 1984. *Distinction: A Social Critique of the Judgment of Taste*. Massachusetts; Harvard University Press) in which Bourdieu breaks into four interrelated types of 'capital' that impact on individuals in society. These are social capital (social networks, birth privileges and so on), cultural capital (academic background and employment), economic capital (financial flexibility) and symbolic capital (when hierarchies are valued and prestige factors in society accounted for). In turn these 'capitals' influence our perspectives and interactions with society.

[67] The school is racially diverse, co-educational and though it remains Catholic in ethos, it is a multi-faith and no-faith tolerant environment. Its public is young, old and in-between, South African, pan-African and international. Some attend the school with financial assistance, others provide that assistance.

construction of community identity. She argues that communities start from a common base (some kind of communality, be that belief, sense of place, experience or other) and that identifying "the features that enable its survival is crucial to appreciating the role heritage awareness may play" (2007: 5). That community and heritage are a process and product of each other is central to this research.

SHC's buildings, and objects pertaining to the community's heritage are its material culture. Gillian Rose explores community through discourse analysis of visual culture, not so much as a set of things or location but as a set of social conditions and shared ideologies, drawing on Michel Foucault's axes of power and knowledge that can be discerned through visual images/texts produced by institutions and their practices (2001: 165). Rose's focus on the "spaces behind the displays", and the specific contexts of the institution (2001: 181) suggests a need to be conscious of the specific history of the Marist Brothers and the changing social conditions over time.

Hooper-Greenhill's questions around the relationship between museums (or sites of heritage), including their collections, and the audiences are very useful. She asks how museums are constructed as objects (1992: 3) and how can the relationships of museum audiences to the(se) knowledge(s) as constructed by the objects be understood (2000: preface). Does Footsteps make SHC's archive(s) into an object or museum? How can an archive accommodate of multiple histories rather than one linear reading (Hooper-Greenhill 1992: 10)? Can archives and museums demonstrate historical changes and point to future transformative options? Perhaps through the potentiality of discourse that is facilitated by their contents. Howard Besser points out that though there are similarities in libraries, museums and archives being "cultural repositories", there is a "fundamental difference in mission" (2004: unpaginated) between how these institutions operate in collecting and display methods and in how they relate to their audiences. Libraries are user driven, museums driven by the curator, and archives by the researcher. All of course under the umbrella of the drive of the institution. But what does this mean for Footsteps which has a case for slotting into each of these categories? Footsteps is positioned as community driven.

It is from, by and for a specific community. They are simultaneously curator, researcher and user.

If the purpose of the research is for SHC is to understand its own histories and heritage better which can, lead to activism and accountability in providing value and meaning (R. Janes & G. Conalty 2005: 1-7) or transformation in learning practices (Richhart 2015), how is this meaning or transformation accessed? Is it akin to Marcia Brennan's "curating consciousness"; bringing visuals to light that are currently hidden in the archive and edifices of the school to burgeon a shared religious spirit (2010: 24-27)? Exposing the narratives proposes to enrich the community "understanding" (Richhart 2015), that which Rachel Mattson calls acts of memorialisation (in D. Desai et al. 2010: 16-18); it is not simply providing visuals of historical objects but about finding ways of making their heritage relevant to the school communit(ies). The next section investigates further what it might mean for a community to 'curate' their own heritage and for what purpose.

2.4 Archival Practice

What is an archive and how is it engaged with? Storage or something else? Is an archive just a record of what has occurred or is it something kept in order that it might serve some future need (Hamilton 2011: 321-327)? What might that future need be? Can an archive serve both a school community and a religiously affiliated brotherhood in the same way? What does it mean if you accord the same importance to 'items' stored in archives as to snippets of individual or collective memories and reflection? How can a community, celebrating two heritage anniversaries in 2017, use an archive to extend their understanding of their own socio-cultural identities?

"The archive - all archive - every archive - is figured" (Hamilton et al. 2002: 7). Any archive is created by someone for something. But why and for whom? Danbolt & Spieker propose a model of the 'critical archive', drawing (in an ambulatory fashion) from curatorial practice, artistic production, art history and literary criticism. They posit that 'to be critical' has two meanings. Firstly, that it is the first judgement stage in a critical process or "knowledge

production". Thinking around a subject (precisely 'critical or ambulatory thinking'). Second, that it denotes as pivotal point or "moment of decision" within that formative judgement, and so denotes change or transformation (Danbolt & Spieker 2014: 3).

Extending this ambulatory perspective, I suggest a third and fourth meaning. Critical, as in crucial/vital or significant. Critical as in afflictive (impacting; which is not the same as transformative which implies a turning point in thinking around, rather the momentum or force of that transition). If you think of the archive like this it can no longer be limited to a stagnant dusty room (or memories stuck in the heads of individuals), it is active and significant to those whom it references (and those who reference it), now and in the future. Though change or decisiveness in a 'pivotal point' is 'crucial' or 'critical' it is not the *most* critical factor of the critical archive; it is the momentum of that criticism.

Danbolt & Spieker continue, explaining that "the critical archive may point to a moment of crisis, an impasse, or a calamity that can be located either in history...or, crucially, in the archive itself" (2014: 3). This is relevant to Footsteps; perhaps there were some deep dark secrets held in the archive(s) that could cause a moment of (institutional or individual) crisis from which healing and transformation would follow?[68] Perhaps it is more useful to think of it as afflictive or impacting; the archive as a driving force that contains the momentum of transformation over many years past and to come. As Laura Stoler suggests, rather read alongside the grain than against it, for this allows epistemologies and anxieties to come to the fore, rather than pure historical data (in Paul Basu and Ferdinand de Jong 2016: 6). This allows for the making of meaning rather than for mere acceptance of what was. Essentially "new ways of looking at old things" (Deshpande 2016, citing Ambedkar).

Bloch, who through the investigation of a collection within an archive, created and curated *Slantways* (an exhibition, held at UCT in 2014, which contained some of her own artistic contributions as well as curation of existing pieces from the UCT archive). She noted how most archival research focuses on looking for something specific within an archive,

[68] Some suggestions around how to answer this question are discussed in chapter 5.

however, she positioned her own method as being more about listening to what came to the fore (Bloch 2016: 34). Not dissimilarly, Footsteps, looked to listen to what the community had been and continued to say and by extension, find a way in which the community could listen actively and question around this material. In her methodological framework, Bloch discusses how artists Penny Siopis, the Atlas Group and Francis Alÿs work with archival materials (from a range of sources) to form their own contextualised repositories (2016: 73-78). Footsteps, in some ways, employs this method of an artistic-archival repository. The research brought together community related material from several places; but unlike Bloch's or the others, nothing was specifically fabricated to be added. Rather things revealed themselves for inclusion.

> Such practices [created archives as an artistic practice] aim to recognize the archive as a place of (knowledge) production rather than a place of passive consignment, *they also variously invite us to participate in the archive's evolving configuration* [my italics]. Here the archive shifts its focus from being a stable site or place (arkheion) to a performative *process* whose critical power is derived from its openness as an unfinished structure (Danbolt & Spieker 2014: 4).

The Marists formal archive is set within one room, accessible only by the Marist Brothers and others by appointment. The physical store of documents, artefacts, photographs and ephemera amassed over time by the Marist brothers from around the time of their arrival in South Africa was organised into an archive by Brother Martin from the mid 1990s until a few years before his death in 2013.[69] Achille Mbembe's definition of the archive, as both the building (institution) itself and the documents stored therein, rang true (2002: 19), however this was only a 'sliver' of possibly relevant material (V. Harris 2002: 135-6). Many of the narratives pertaining to the heritage of SHC and its community exist outside of this room, in objects, documents and photos scattered around the grounds (even around the city), in the fabric of the buildings, and in the memories of the staff, Brothers and pupils (past and

[69] The Marist archive is not organised chronologically but by educational establishment and in categories such as 'documents', 'photographs' and so on. Br Martin had begun to digitalise some of the materials in the last few years before his death but this work was incomplete.

present). The sense of 'what else' led me to other physical archives dotted around the city,[70] to search online[71] and to set up (as well as encounter organically) conversations with members of SHC's wider community. Further than this, I began to understand that an archive can include oral material (Hamilton 2011: 331) and that if the research was to be a critical multimodal offering which encouraged ambulatory "enculturation" and relational practice, it was imperative that not only was oral material included, but that this was contributed by today's wider school community; students past and present, staff past and present and so on as well as the Marist Brothers. Its power would lie in its "unfinished structure" (Danbolt & Spieker 2014: 4) and in its potential for growth. Tom Holert suggests that the value of an archive is actually in the suggestions it makes to us about what is *not* there (Holert 2014: 5-6).

The gaps resonate with what is between 'what is there and what is not' and is important to ambulatory archival practice (Stephen Greenblatt 1990: 45-48). Patricia Hayes et al., in discussing the archival photograph, is also relevant to Footsteps; though a part of visual and material culture of SHC, it is worth remembering that photographs only give a certain amount of information. Who took it, why, what is outside the frame, who/what is not in it or in it, etc. is not always discernible to audiences today, and viewers could read images differently depending on their own relation or not to the photograph (Hayes et al. 2002: 102-133). This became particularly apparent when mixing, in Footsteps, photographs (and other items) from 'official' archives and those from individual's collections. What was meant to be seen? What about that which is not? In the gaps between these two questions lies the power of the 'slow' and 'critical' ambulatory archive. In this way, Footsteps (and its community), as a form of archive becomes something useable, relevant and living; not just for the researcher or historian to enable reconstruction of historical events (Hamilton 2011:

[70] Over the course of my research I spent time in the (physical) archives of Museum Africa, the Catholic History Bureau, The Johannesburg Heritage Foundation and The University of the Witwatersrand's Historical Papers Archive. I also amassed research from several offices around Sacred Heart College, including the Head of College, the Deputy Principal, several longstanding teachers who had kept papers, photographs and other items to the side, the Chaplain, the Alumni officer and the Marketing Department. Several individuals offered items from their personal, and hitherto unshared, collections, including objects and photographs. Some items came from social media shared within the Sacred Heart Community.

[71] Particularly the Institute of Marist Brothers' website www.champagnat.org and the Facebook pages of SHC https://www.facebook.com/officialSHC/ and the Alumni's https://www.facebook.com/profile.php?id=100011296384434. All websites last accessed March 2017.

337-8). "An archive may be largely about "the past" but it is always "re-read" in the light of the present and the future" (Stuart Hall 2001: 92 quoted in Basu & de Jong 2016: 1).[72]

It is not possible to read around archival studies without absorbing theories from Jacques Derrida and Michel Foucault. For the latter, the archive is not simply the institution and that which goes with it, but rather a construction what can and cannot be said (Hamilton et al. 2002: 9). For Derrida, the question of the archive is not...a question of the past, and one with political power and "spectral messianicity" of its own construction in the past and with its own destructive energy that bodes of the future (S. Van Zyl 2002: 39-41). Derrida's twofold notion of the archive as the container and commencement point of historical narrative (B. Harris 2002: 162) is useful as a model. The SHC archive is a departure point from which to begin an understanding of the community's own heritage. A pivotal or critical foundation for the present and a scaffold for future. In the sense of Spieker's "slow archive" (this title also gives off the ambulatory), the archive is not a destination for research, but rather practice, an "opening where archiving is tentatively severed from its allegiance to traces of the past, to storage, and where it exposes itself to the present... we don't 'enter' the archive, we are in it" (2016: unpaginated). This is entirely the position that Footsteps, being of and for the community, seeks. Community as 'living archive'.[73]

2.5 Things

Words such as objects, items, documents, photographs, displays, buildings, architectural features, artefacts, narratives and such like have appeared often in this report. They will continue to do so. This section clarifies how these are best, for the purposes of this research, collectively termed (as Bill Brown suggests) "things" (Brown 2001 & 2010). 'Thing

[72] Hall, S. 2001. 'Constituting an archive', *Third Text* 54: 89–92.
[73] Eric Ketelaar (2009) uses the term 'living archive' in a different way. He uses the term to denote what is 'alive' (and can contest evidence in a court of law to one actual truth; in his reference to testify against war criminals of former Yugoslavia and thus begin processes of healing traumatized communities) as opposed to the way it is used here. Here is evokes the life rhythms of a community past present and future who actively and continuously (from the past, now and future) read, (re)read, write and (re)write the community's narrative by incorporating many truths.

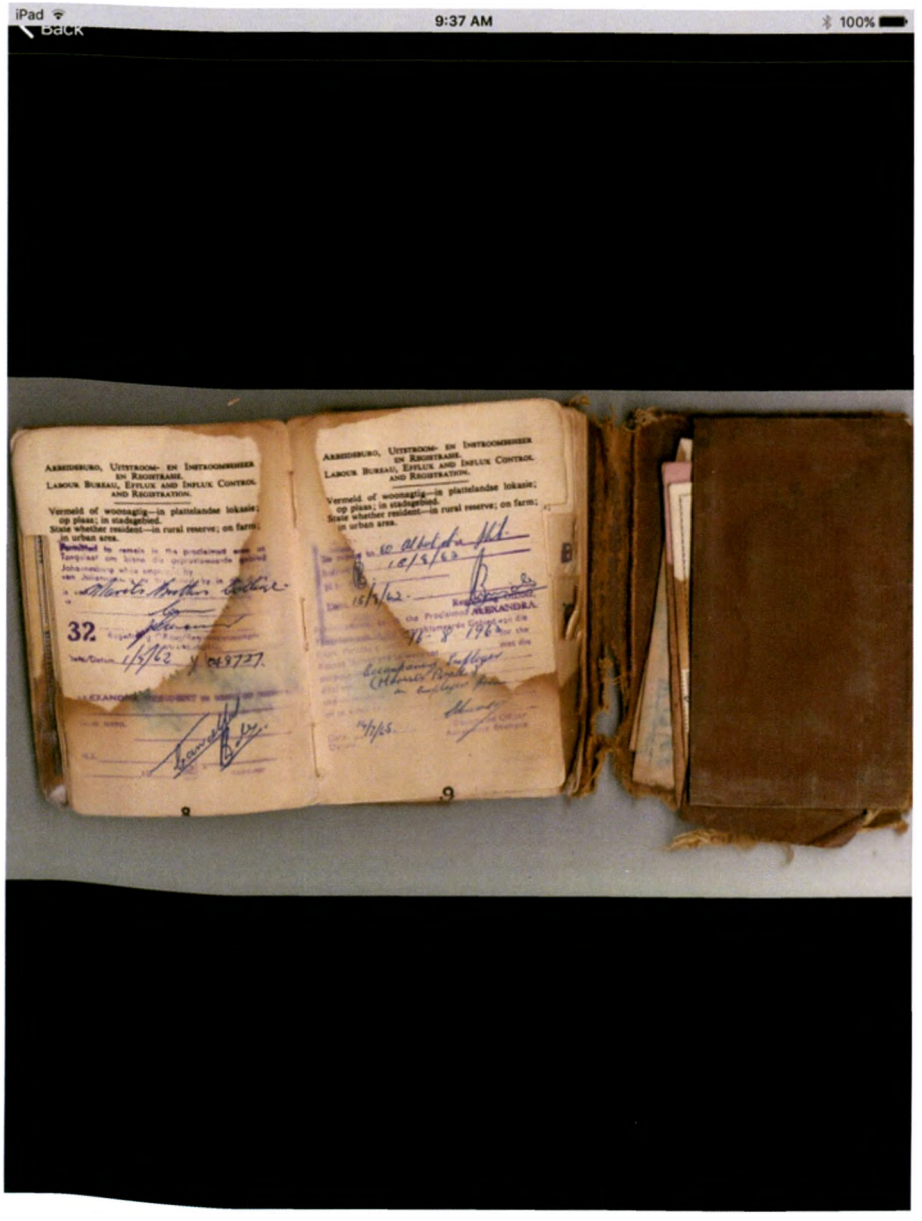
theory', attributed to Brown, but proposed by a number of theorists, is naturally ambulatory, relational and multimodal.[75]

Brown explains that "the story of objects asserting themselves as things, then, is the story of a changed relation to the human subject and thus the story of how the thing really names less an object than a particular subject-object relation" (2001: 4). All of the above listed 'words' used, in the context of Footsteps, to emanate story in relation to the human subjects of the SHC community. For Brown, what makes an object become a "thing", that which makes it 'interesting' or worthy of critical study is "the subject/object relation, the human/unhuman relationship" (Brown 2010: 1min 35sec ff.). The moment an object causes reflection or thinking about something other than its immediate usage, it becomes a "thing" (Brown 2010: 2min 33sec ff.). Bloch extends Brown's offering of an object becoming a thing when it interrupts the ordinary course of thought, to include Jane Bennett's notion of "actancy"; "when the mute idol speaks" (Bloch 2016: 60 referencing Bennett 2010: 2). The idol doesn't speak in the sense of the spoken word, but rather provokes a resonance of understanding about 'something' which is evoked from the visual/material item. In this way 'thing theory' is multimodal. Spoken language is thought to be just one kind of representation or communication amongst other modes, like gesture or sound (Archer & Newfield 2014: 1). "Actancy" therefore can also be considered a mode. John Plotz, in his article *Can the Sofa Speak?* positions the significance of the theory within linguistics rather than as a method through which to understand culture or art history (2005: 10). But multimodality, in its notions of languages and communication, can be applied in an interdisciplinary way. Rather than a criticism, Plotz's argument actually strengthens the case for understanding the 'words' above as "things" in the context of Footsteps.

During the research process, I received a text from a SHC community member with whom I had shared some of the material. It read, "loved the piece on Joseph Letebele and the pic of his passbook made me cry a little". What was meant was 'the passbook made me reflect and think of something other than its immediate book-ness'. Another community member

[75] Martin Heidegger (modernist philosopher), Alfred Gell (social anthropologist), Jean Baudrillard (sociologist and cultural philosopher) and Arjun Appadurai (socio-cultural anthropologist) are a few of the thinkers, from a range of fields, who give credit to 'thing theory'.

reacted with "my goodness, I would have burnt that long ago". Moments into the conversation that ensued, he began to reflect on why, perhaps, it hadn't been burnt. Why would you keep something like that, he asked? The "thing" had begun to work it's 'otherness', provoking meaning-making and reflection. It stirred a memory, which he also shared; he related his horror at finding his children 'dressing up' in kit from his days of army conscription that he'd thought safely stored away in an attic. A whole discussion around the appropriation of a uniform that represented something he'd wanted hidden away ensued. It's not known if these items have since been burnt.



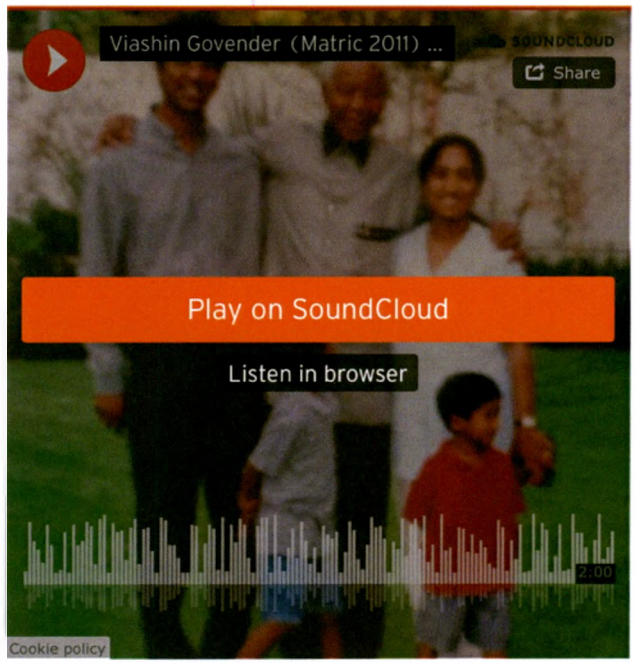
The above image shows the Dompas that staff member Joseph Letebele, carried for 25 of the 58 years (to date) that he has been working at the College. Joseph Letebele contacted me after our interview to let me know he had since looked for his "other work pass" in case it might be of use for the research project. Whether or not the school community link this 'pass' to their school 'ID card' is left up to the participant to "wonder" (Stephen Greenblatt 1990: 42).[76]

John Frow explains that the value of the "thing" is in it being a "mirror to our soul" which returns our gaze. This gaze (how we come to know ourselves) is already there in the world, we just need to see it reflected back to us to be able to begin to understand, "endowed with an interiority and a memory, things become stories" (2001: 273). What are those stories? Is the story the same for one as it would be for another? When we look into a mirror, we each see a different reflection. Even if a group of people looked into a mirror simultaneously, what they might see, or how they might describe what they see, would not necessarily be the same. This is the value of Footsteps as a community resource, using a variety of objects (positioned as things) from the school grounds and community itself. It enables a range of different discourses to emanate from within. Frow suggests that people can also be considered as "things" (2001: 285). For SHC's community members, the 'thingness' of those past and present (and indeed future), reflects something of their self-identities and of their sum as a whole. They become "Foucauldian archaeologists", things digging up discourse rather than objects (Bann and Karen Lang 2003: 552). This, coupled with "curiosity" as the stimulus returns us, in an ambulatory and relational way, to the notion of community as a 'living archive'.

Below are two slides from Footsteps.

First, a SoundCloud embedded clip where an alumnus recounts an encounter with Nelson Mandela after an incident involving his grandson. The alumnus reflects now on the life lessons he learnt then which still continue to rebound in his mind today.

[76] By "resonance" Greenblatt means the "thing" power of the object to speak from the perspective of the viewer and by "wonder" he means the power of the object to stop a viewer in his/her tracks and ponder its value and echoes (Greenblatt 1990: 42).



(Image and Audio: Viashin Govender)

Viashin Govender (Matric 2011) recalls an incident during Grade 1. Pictured above with his parents, sibling and Mandela as described in his audio.

[show less]

Viashin Govender matriculated in 2011 and went on to study Engineering and Game Design (Bachelors of Engineering Science in Digital Arts) at Wits University. He is currently completing Honours in the same field. Viashin's mother, Thiru, was a maths teacher and later Deputy Principal, at Sacred Heart College for seventeen years.

Second, one that relates to Ntate (Uncle Sammy).[77] Described as 'a golden thread in the rich fabric that is the Sacred Heart Community', he has been selling ice-creams at the College since 1963. His retirement is immanent. Reflections from the characters in these slides, situated as "things" in Footsteps, are examples of this 'living archive'.

[77] POI "Ntate (Uncle) Sammy" is a series of 7 slides which engages memories from different sections of the community (staff, Marists, learners, alumni, parents) around Uncle Sammy.

Image: Marist Archive

c.1963, Ntate (Uncle) Sammy cycling his ice-cream cart to College, pictured at the junction of Eckstein and Innes Streets.

[show less]

SACRED HEART COLLEGE

MARIST

Dear Alumni Community 10 June 2016

Ntate Sammy's retirement

Ntate Sammy has been selling ice creams at Sacred Heart College for 54 years. Anyone who has passed through the school will need no introduction to this kind gentleman. Sammy still rides the same bicycle to the front gate of the school every day as he always has, like clockwork since 1962 and because of this he has a unique perspective of everyday life at school. In a way Sammy is a golden thread in the rich fabric that is the Sacred Heart community, binding generations together around his warm smile and sincere eyes which have seen so much. Generations have passed through the school in very different times, the second half of the 70's for example marked a pivotal shift for the school as it responded to the events of '76 by opening its gates to children from all backgrounds. Sammy, from behind his bicycle witnessed the change, his eye's taking it all in. The 80's brought its own challenges – Sammy, from behind his bicycle watched over the children, making the challenging times a little easier with an ice cream and reassuring smile. The euphoria of the 90's and even the end of one millennium and the start of another – all of these had one common golden thread binding them all together, Sammy, the unassuming kind man in the white jacket serving ice cream from behind his bicycle, his laughing eyes humbly serving the school's children at the front gate.

Today the children are grown and are all over the world, many with children of their own and some with children now at Sacred Heart. Those children still enjoy ice cream under the watchful eye of Ntate Sammy from behind his bicycle – a reassuring shared experience in today's world where change seems to be the only constant.

At 76, Ntate Sammy is no longer a young man and while from the look of him he could go for another 50 years he is nearing the end of his watch.

Excerpt from letter to Alumni Community from Wayne Frank, Matric 1993, to let the community know about Ntate Sammy's upcoming retirement. (Image: Sacred Heart College Archive)

2.6 Walking and Mapping

The research question asked how might these archives of historical moments and heritage, embedded in the school community (physically and mentally) be made accessible to the actual community of SHC. I took an interdisciplinary approach set across art history (museology, archiving, exhibition histories and curatorial practices), social studies (cultures and communities) and psychogeography (specifically cartography and walking as an artistic practice). These could be hooked around a "spatial turn'"; locations not just being a space for events to unfold but, as Edward Soja suggests, part of the fabric of the significance of these processes themselves (1989: 731). In this section I discuss how walking and mapping as artistic practices have informed my methodology.

Walking

For Frederic Gros, the recreation of walking was more of a *"re-creation"* (2014: 166), this is fundamental to the way in which Footsteps operates. The link between walking as an artistic practice and its roots in pilgrimage was also of considerable relevance to the research; SHC has its own religious structure and a choreographed set of walks. There are religious (stations of the cross observed and literally traced out at Easter) and non- religious walks (the 'march on' by the school houses has been observed as sporting events since the 1880s and continues today). In addition, it could be argued that this style of artistic practice is reminiscent of the saunter-ing of a religious order (etymologically, the word saunter is related to sanctify and implies meanings of walking in awe-like or worshipful manner), but walking, or sauntering understood in conjunction with a "slow archival" practice (Danbolt & Spieker 2014 and Spieker 2016).Tenets of faith, humility, intercession and community are mirrored in this style of reverential walk as well as within Marist values.[78]

[78] This intersection is discussed more fully in Chapter 5.5

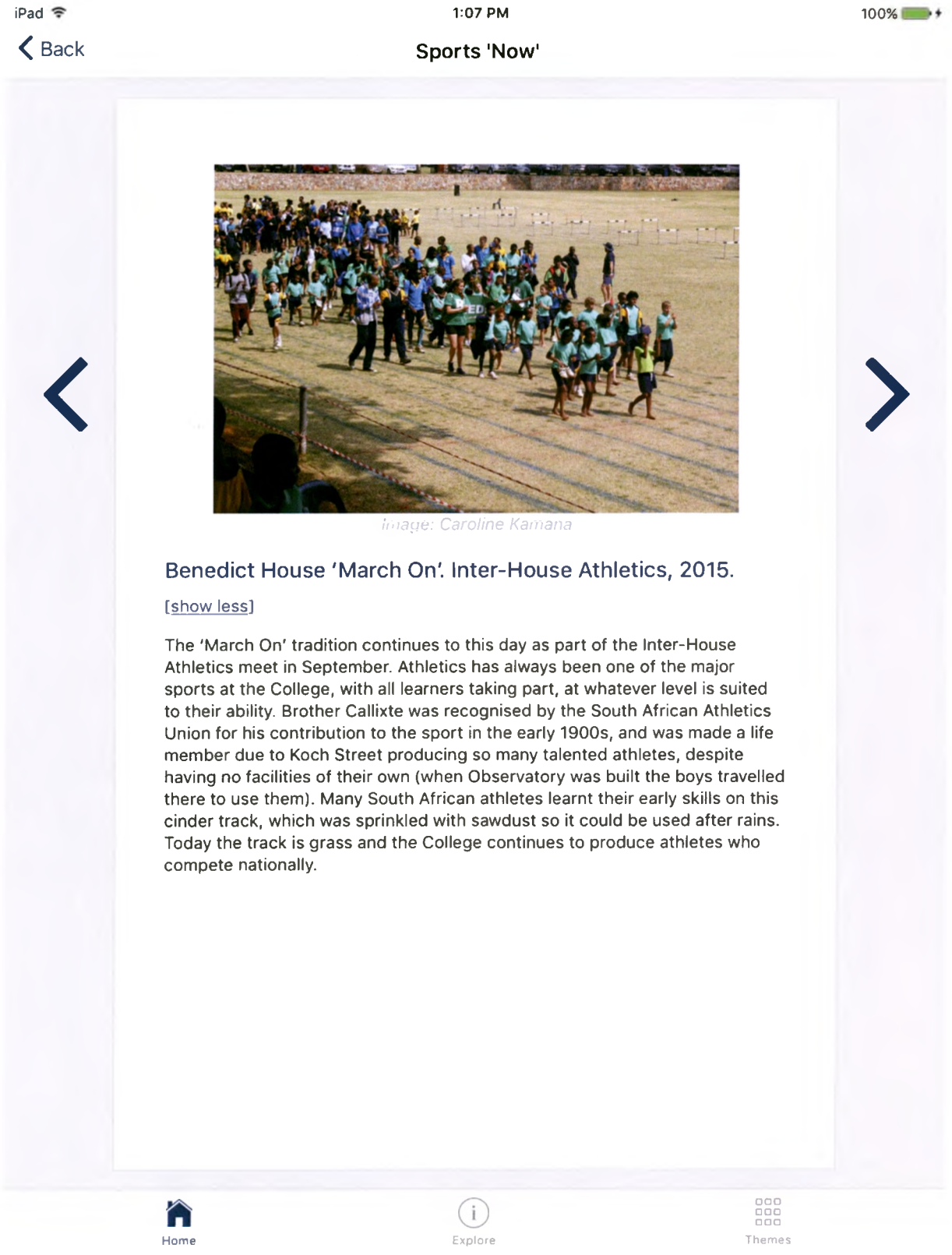
Image: Marist Archive

1929, Cadet Band leads the "March On" to the sports fields.

[show less]

The tradition of the 'March On' for both Inter-House Athletics and swimming galas goes back to the earliest days at Observatory, as evidenced in this photograph. It most likely came as an 'imported' tradition from Koch Street, when the boys used to 'march to' The Wanderers and Union Grounds to use sports facilities. Pre 1975, the Cadet Band, in full military regalia with mace, drums and bugles, would lead the school in a march to the strains of "Marching to Georgia" and "A hunting we will go" to inter-house events. The band accompaniment came to an end when the Cadets were phased out and a Sousa march was played out from the loudspeakers instead, as is still the case today, along with music of the moment as selected by the matrics of that year.

1940s 'March On' to Athletics track (Image: Marist Archive)



The slides above and below show examples of the SHC community engaged in walking practices that have either a choreographed or religious structure and as such demonstrate

an embodiment of their community's values and how these are "(geo)semiotically" understood within the school grounds.

Image: Sacred Heart College

2016's first Academic Mass; the outgoing Matrics lead the incoming Grade 1s up the steps and into the Macartin Centre.

[show less]

The Macartin Centre is foremost a sports hub but has many other uses in line with its original purposing as a Sports and Community Centre. Three times a year whole school Masses are held in the space as it is the only indoor space large enough to hold the Pre-Primary, Primary, High School and Three2Six School that together make up Sacred Heart College.

The first term Mass is the Academic Mass, which honours girls and women and acknowledges the role of the Ursuline Sisters in the College's history. In the second term the Mass is held in memory of St Marcellin Champagnat, and the third term Mass celebrates Sacred Heart Day. A much loved tradition at these Masses is when the school 'elders' – the matrics – lead in the Grade 1s, who are just embarking on their school careers. This is a physical reminder of the strength of relations between pupils of all stages and walks of life at Sacred Heart College. On Sacred Heart Day cool drinks and sticky buns are served as a treat to learners, a tradition that goes right back to the Koch Street days.

Walking together (or alone), on foot allows the mind to wander from "plans to recollections to observations" and "to walk the same way is to reiterate something deep, to move through the same space the same way is means of becoming the same person, it's a form of spatial theatre but also spiritual theatre" (Rebecca Solnit 2001: 5 & 63). David Evans' book of seven categories of walks blurs the distinction between walker as artist and the walk's spectator by providing as much visual material as possible among his texts (2012: 18).[79] In Footsteps, visuals are drawn from the physical archives, the architectural features and oral narratives. The participant is both spectator and artist.

Reesa Greenberg talks of the relationship differing between audience and object when the audience is static or on an unstoppable tour as opposed to when the audience has a place to stop and absorb what they are seeing through a "prolonged gaze" (1996: 351). Footsteps invites the participant to pass by many places (benches, grassy areas, low walls) that allow for integration of a 'prolonged gaze' and reflection on what that might mean to them and, (in an "enculturated" community that think together) what the gaze might means for others which informs their own assessments. Allowing the walker opportunity to pause and combine their view from below (De Certeau 1984: 91-110 and 115-130) as individuals within the communal narratives of SHC is an important facet of Footsteps. Unlike the tourist who climbs to the top of the tallest building to get a sense of the lie of the land (De Certeau 1984: 91-96 and Rory Bester 2005: 10) and potentially trying to imprint themselves within that place (and a 'selfie' taken as evidence of their assimilation), a community walking 'tour' is different. It's not getting one's bearings, it is about finding one's place *among*, not from above. At ground-level we are all equal, it is *"to be other and move toward the other"* (De Certeau 1984: 110). De Certeau states that "the act of walking is to the urban system what the speech act is to language" (1984: 97). Bester, drawing from De Certeau in his writing about photography, extends this metaphor, explaining that "walking is the critical text of the city" (2005: 13). Not only can the city (rather, SHC) walker 'read' the 'text' they see but they also add their own writings there. De Certeau lays out three functions of walking;

[79] Evans includes a variety of modes of walks by artists such as Lawrence Abu Hamdan's *Marches – A sonic mapping of London*, February 2008 – May 2009, an audio tour, Francis Alÿs in collaboration with Felipe Sanabria, ***The Collector***, Mexico City 1991-2006, *an* embodied performance, and Marcus Coates', *Stoat*, a video performance.

appropriation of a place, an acting out of a place and implied relations with that place (1984: 97-98). The notion of relations is not just about person to place but person to person within the SHC community. As Bester suggests "The stationary parts of the city [SHC] impart prior meaning, whereas the moving parts of the city [SHC] impart subsequent meaning" (2005: 11). This notion of momentum, as well as the physicality of walking, situates this within the ambulatory; 'moving thinking' as an "enculturated" community.

In Italian culture, there is a "passeggiata", a nighttime stroll to take stock of everyday life, in discourse with family or friends at a visual and sensory level. Similarly, Andrew references William Kentridge's mentioning of Barcelona's Las Ramblas and other public spaces, created specifically for such walks and "somewhere in this ambulatory state, ideas and connections emerge and things that seem coherent often come from incoherent sources" (2011: 125 referencing Kentridge 2003). He continues, "This may seem like an obvious point: deep learning often takes place more effectively when learners are part of an embodied experience" (2011: 126).

Mapping

Alongside the walking element is that of mapping. Footsteps' homepage is a Google-Maps imported satellite image with pointers denoting 'Points of Interest' (POI) around the grounds. This, amongst other features,[80] articulates 'the walk(s)' that allow narratives from the archive(s) to be heard/encountered/seen/felt at specific locations pertaining to these stories. As Katherine Harmon (2009: 10-16), Tom McCarthy (2014: 7), Iain Sinclair (1997: 131) and Karen O'Rourke (2013: xviii) all explain the map is not so much realist as *one* reality, from which the reader can situate their own. "Maps are not copies, they are projections... projections are not neutral, natural or given" (McCarthy 2014: 7). Maps are constructed for a purpose, for example topographic, political or artistic reasons. De Certeau differentiates between maps as being directional and tours pictorial (1984: 115-30); in Footsteps, the map is pictorial but Footsteps isn't strictly speaking a tour. It presents the

[80] Functionality of Footsteps will be discussed in chapter 5.

participant with a no set route, like a tour might, yet the map locates narratives. Butler comments that "the idea of mapping experience or memory would probably make De Certeau spin in his grave" (2006: 905) for he suggested mapping "causes a way of being in the world to be forgotten" (De Certeau 1984: 97) and erases the 'gaps' (cf. Holert 2014) that are fundamental spaces for facilitating 'what might be'. "But what if maps could be made that cause multiple and different ways of being in the world to be remembered? Could that time have come?" (Butler 2006: 906).

The POIs offered enable a series of "manoeuvres"[81] that the participants make their own. "Mapping is not only the object of our research, it also serves as its method. In creating psychogeographical contours...you can bring together in one map peoples, times, narratives and places that are temporary and locationally diverse" (O'Rourke 2013: xviii). The map in Footsteps is 'the method' in this sense and interpreting it (and the narratives it locates) is part of the critical thinking practice of the participant that comes through the "enculturation" that Footsteps provokes. O'Rourke's "contours" can be seen in the inclusion of locations not physically seen in SHC, but yet are still very much part of the metaphysical landscape of the community, such as the Koch Street school and other 'virtual' POIs that the participant encounters in Footsteps.[82] "Artistic cartographies" are "a vital element in the crystallization of individual and collective subjectivities" (Guattari 1995: 130).

Discussing the two walking tours in *The Museum Flat*, Lamoureux, notes that despite some differences, they "generate a similar kind of traffic in the city. They are to be seen *à la carte*, literally with street map in hand" (1996: 116). What Lamoureux meant by *à la carte*, is that the visitor uses the map to navigate the city to find the relevant works of art. 'Une carte' is a map in French. À la carte literally means 'by the map'. Linguistically this could also read as

[81] The word 'manoeuvres' is taken from the title of D. Brennan et al. (eds.) 1999 *Guidebook: three manoeuvres by Tim Brennan in London E1/E2*). In this book it refers to specific instructions around walking and guided routes to create a participatory practices shared by the artist (Tim Brennan) and the participant – exact instructions are given, for example "stand on red cycle track. Stop. Focus on the traffic lights in the distance" (T. Brennan et al (eds.) 1999:11). With regards to the SHC walk the feel/route for the manoeuvres would come from the participant depending on where they see areas of interest, rather than having to follow specific instructions for a set route.

[82] For example, 'Transport', 'Mandela' and 'Houses' are all POIs in the walk(s) but don't have a statue or stained- glass window around which to hook the geosemiotic. However, each is linked to something which evokes their theme's embodiment in the school. For example, Mandela is 'pinned' to a classroom where Brother Joseph Walton (2016) recounted Mandela attending a parents' meeting. The Transport POI is located in the car park, and the content of the app traces the development of student and staff transport in the 128 years of the school's history.

'by the menu'. Ordering 'à la carte' gives the diner choice over a meal option in the same way that navigation articulated by Footsteps gives the participant freedom of choice to select which POIs they wish to engage with.

> The map has been used as a metaphor for the museum which plots material geographies of taste and value. The functions of the map are to select from the totality of the world those aspects that can serve to depict it through ordering, classifying and constructing pictures of 'reality'... to be 'off the map' is to be of no significance... to be 'on the map' is to be acknowledged, given a positive, accorded an existence or an importance. Maps depict values and pictures relationships (Hooper-Greenhill 2000: 17).

Though Footsteps's map does 'depict' values and relationships, it also gives the choice to engage with the spaces between the POIs. "Off the map" is not insignificant if the map is part of living and critical archival practice. "Walking permits observation and voyeurism, and also fragments and disrupts the city's regulating order by creating new routes and views" (Bester 2005: 12). The power of the walk or of the map is as much about what is visible as is invisible, and therein the power lies with the participant, the community from which and for which Footsteps is designed (Bester 2005: 12-16).

The walking tour is not a new model for heritage learning. It is found in many forms; led by a person, a guidebook, a paper map, through an app downloaded to your personal device.[83] Footsteps is heuristic – hands on – and interdisciplinary. Its interpretation / application is engaged with depending on way the participant chooses (Mastai 2007). As Tim Boon draws from De Certeau, there is no "overall correct meaning" and "we cannot determine the paths visitors take" (Boon 2011: 423). Some paths will be more trodden than others.

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[83] For examples of an app based walking tour see: http://www.mytoursapp.com/clients/
'MyToursApp' have created an app for several clients including Authentic Tours Ltd whose tour of Great Barrington, Massachusetts you can download at https://www.microsoft.com/en-us/store/apps/great-barrington-tours/9nblggh0mrlf
For an example of a web-based virtual tour see: http://peacockroom.wayne.edu/peacock-london For an example of a PDF based walking tour see: http://www.4culture.org/publicart/threads/learn/media/print/brochures/pa_map/4Culture_Public_Art_Map.pdf
For an example of a printed guidebook see Brennan, D et al (eds.) 1999 Guidebook: three manoeuvres by Tim Brennan in London E1/E2 London: Camerawork.

2.7 Psychogeography

Psychogeography, in this research, holds the frameworks together, from art history and socio-cultural studies, from multiliteracies to walking as an artistic practice and offers a model through which to situate (arts) education. It offers visually embodied methodologies embedded in "geosemiotics" which encourage thinking about communities and thinking communities. It allows Footsteps to become a collaborative and constellatory device that supports augmented modes of movement and thinking. The term psychogeography is perhaps misleading, suggesting a marriage only between psychology and geography. Here it has been mined as a socio-cultural, living archival arts education based practice which helps "transgress boundaries between art and everyday space" (David Pinder 2005b: 387). Pinder, a critical theorist in the field of urban geography, suggests that a value of psychogeography in urban spaces is to "question, refunction and contest prevailing norms and ideologies, and to create new meanings, experiences, understandings, relationships and situations" (2008: 730).

What is the effect of the environment in relation to the individual's understandings (around community heritage) moving through SHC, using mapping as method and walking as mode.[84] For Henri Lefebvre space doesn't exist alone but is produced as a result of activity within it (in O'Rourke 2013: 122), akin to De Certeau's view of walking as a communicatory tool, like writing, that can bind community and determine society through a street-level gaze (1984: 93-96). What happens to the individual moving through space is a factor within the communality of Footstep's potential. Drawing from the figure of the flâneur who is engaged in dérive,[85] Toby Butler explains that they "let themselves be drawn by the

[84] Coverley explains that psychogeography as a discipline can be traced to the 1950s and the Letterist Group, forerunner to Situationist International and Guy Debord who sought to reveal, thorough immersion in the geographical environment (by walking/drifting - 'the dérive) and by association of its effects on the emotions and behaviour of people, truths that lie beneath the everyday (Coverley 2010: 10-13).

[85] The figure of a flâneur, a casual wanderer in an urban environment who seeks to make meaning and situate self in the spatial surrounds of the city, is usually first attributed to the nineteenth century poetry of Charles Baudelaire. Walter Benjamin, writing in the twentieth century, drew on Baudelaire's character in *The Arcade Projects* and *Illuminations* (both c.1927-40), asserting that the knowledges and experiences that the wandering person assumed from situations and situation in the city was what contributed to an understanding of self and in turn that this 'felt knowledge' (Benjamin, *The Arcade Projects*) was transferred from person to person by discussion and discourse.

attractions of the terrain and the encounters they find there" (2006: 893 referencing Guy Debord 1956).

With regards to Footsteps, being "drawn by attractions" references the living archive of the community memory. Not only is it a history drawn from a community but the material is presented in order to engage thinking around (ambulatory thinking) what that community means; its development, values and possibilities. "The (post)modern flâneur, you, me, we as walkers, can equally recognise the real, as well as supposed character of the city... not just a passive residue bequeathed by history but rather a real living tradition" (Damian Brennan et al. 1999: 30). Footsteps awakens "thing[ness]" the community psyche, necessary for "enculturation" through the "attraction of the terrain and the encounters they find there" (Butler 2006). Walking, an embodied process, is part of a multisensory [multimodal] process itself; you see, hear, move, smell, can feel, etc. as you walk (Butler 2006: 895). Stephen Greenblatt's, suggestions of "resonance" and "wonder" are a useful way to consider how one might be "drawn by attractions". "Resonance, like nostalgia, is impure, a hybrid formed in the barely acknowledged gaps" (Greenblatt 1990: 48). The 'gaps' (cf. Holert 2014) already exist in the living archive of SHC, and it is these gaps and thinking around how to cross/fill/navigate around them that encourage reflection and, in a community, an enrichment of understanding about what that means. Ambulatory thinking around how one might sense, feel and experience spaces in different ways and how in turn, this might allow something 'other to emerge' (Pinder 2005b: 385 and O'Rourke 2013: 247).

O'Rourke describes how taking one of artist Janet Cardiff's audio walks became an "augmented walking" experience; she wasn't sure where her own thoughts and visual interpretations of what she saw melded with that of the artist's (2013: 42).[86] Footsteps intends for the participants "resonances" to swirl in the gaps between the POIs and, to "augment" the content of the resource, while they walk. Like 'being' in Spieker's archive

[86] O'Rourke followed Janet Cardiff's 46 minute audio walk *Her Long Black Hair (2004) around* New York's Central Park and commented that "reading over my notes later, I cannot always distinguish what I saw from what Cardiff's voice in my ear told me she could see" (2013: 36). In walk(s) around SHC, where heritage narratives are revealed at certain locations to add to those that the participant brings with them into the "places" and "spaces" in the school grounds, the individual becomes community through participation in the resource (both by providing its contents, but also by engaging with it).

(Spieker 2016), the research consciously intends for 'melding' between the '"things" that make up the living archive of SHC (Pinder referenced in Butler 2006: 895-8). Footsteps would be a "highly specific experience that can differ according to according to the mood and circumstances of each" participant at any given time (Pinder 2001: 1–19). The two interconnected themes of writing the city and having rights to the city (Pinder 2005b: 398-400, Bester 2005: 13 and De Certeau 1984: 97-98) creates tension between the narratives provided by the archive(s) and those layered in the spatial meanderings of the participants' own relationships to the materials as 'owners' of the community. In the same way that Mbembe & Nuttall (2004: 364) advocate the city as a place from which to extract (in the sense of mining) meaning, so can the SHC community use their own physical space to dig for their own discourses (Bann 2013: 552). The community, read, write and (re)write as an active, critical and ambulatory practice. New narratives emerge in the relation of the archival visuals to the own experiences of the audience as part of the historical community (Pinder 2001: 1-14).[87] The process of walking is "provocative and unsettling" (Pinder 2010: 676), a constellatory device that creates "lines drawn...like paths worn by the imagination of those who have gone before" (Solnit 2001: 290-1) but for a living archive, the paths are still being made.

2.8 Framework outline

Footsteps is not a biography of the Marist Brothers nor of SHC, but brings to the fore what is already contained within the community. Offered as (arts) educative practice in the wider school community giving access to oral testimonies and narratives relating to community heritage, it creates potential for "new ways of thinking about old things" (Ambedkar cited by Deshpande 2016). These "old things" include the physical buildings and the intangible community heritage and the structures of community itself. The SHC community are positioned as a living archive with critical potential to effect cultural dialogue. Furnished with a deeper sense of "enculturation", activated through the multiliteral offerings of their

[87] In a conversation on 17.10.2015 with Wayne Purchase, Deputy Head of Sacred Heart College, he mentioned how the heritage of the community of SHC is all around but the pupils don't see it or know it. Since that time in 2015, and until now at the time of writing in 2017 this has been reiterated over and over by members of the SHC community – Marists, alumni, current learners, staff and parents.

own "spaces", this invigorates thinking as a community about the community. Aspects in all the disciplines explored dance around a combined "spatial" and "educational turn"; locationally semiotic learning, not just learning in particular spaces but as part of the fabric of the significance of these processes themselves (Soja 1989: 731). Community interrogation of the (geo)semiotics in SHC's (meta)physical-landscape not only enriches visual literacy but effects cultural discourse; (arts) education in practice. The next chapter explores the rationale behind the facilitated walk(s) in more detail, along with reasoning for the digital format of the practical component.

3: The Process

3.1 Resonance

Why did Greenblatt describe the State Jewish Museum in Prague as "the most purely resonant museum" he had ever seen (1990: 45)? "Resonance can awaken in the viewer as sense of the culturally and historically contingent... A resonant exhibition pulls the viewer away from the objects themselves and towards a series of questions, some implied, some half-visible" (Greenblatt 1990: 45). A series of collections pertaining to the Jewish community in Prague pre-and during WW2 are scattered between a number of synagogues in the city. The brochure describes a 'memorial complex' rather than a museum and the experience, for Greenblatt was about the evocation of thinking around Jewish sufferance in WW2 rather than the actual artefacts on display. The language Greenblatt used to describe his visit was emotive and markedly distinct from the academic tone of the article.[88] Greenblatt discussed how the location, within a series of disparate buildings in the city of Prague, had provoked "resonance" and "wonder" that led him to think further than the displays. If the objects had been displayed somewhere other than in the buildings from which their stories originated, his experience would not have been so intense (Greenblatt 1990: 51-52). The notion of location adding intensity to a display is critical in Footsteps and links to how some("thing") within one's sense of self encourages thinking around wider subjects evoked from what is observed. The participant *is* the community heritage. Greenblatt's account pointed to imagining futures from the standpoint of the past as linked to the experience of moving between disparately located "things".

[88] Greenblatt used words like 'wrenching' and 'absurd' when describing what he saw and how he felt. What he doesn't say was as powerful as what he did. Greenblatt self identifies as an American 'who thinks of himself as an Eastern European Jew'. https://www.theguardian.com/books/2005/feb/26/biography and https://www.lrb.co.uk/v22/n18/stephen-greenblatt/the-inevitable-pit This wasn't mentioned in the 1990 text but his account of his visit to the State Jewish Museum was profoundly affecting. Because of this visit he had begun to think around "Jewish persecution, of removal of objects by Nazis as treasures to be displayed as they eventually are in the museum, the forcing of the Jews in Prague at the time to catalogue every object being removed" (Greenblatt 1990:46). This thinking around a display which touched on the narratives from within one's own community informed much of the framework for Footsteps. Though the fact that Greenblatt identifies as Jewish informed (I assume) some of the resonances, the point that came forth was around how the setting of an object can evoke as much as the object itself.

The genesis of Footsteps, as a research project, began with a discussion about an archive that the community within which it was situated didn't use or know much of.[89] In order to access this space, I had sought and was given, full permission from the Marist Brothers and from Sacred Heart College to carry out research within the archive (and elsewhere in the school grounds) and their support for the proposed walk(s). Whilst 'on site' at Eckstein Street I engaged several members of the community (teachers, learners and Brothers) in conversation around the potentiality of the project. People seemed excited at the prospect of the archive becoming functional for the community in which it sat. I spent several hours at a time walking around the grounds, observing the community going about their day to day activities, noticing where the focal gathering points were, as well as observing quieter, less trafficked places. During this process, it felt (at some points) like the research was becoming part of the 'landscape' of the College. People began to share stories, relating to the history of the school, the Marist Brothers and their own interactions with the place. How did this kind of narrative situate them within that community? What did it mean to them to tell stories about the evolution of buildings or of community members past and present? It was as if they were edifying themselves through storytelling. What kind of narratives were located not only in the archive, the people, but in the school grounds themselves? If the buildings could talk what would they have told?

In the early stages of the research process, I visited a number of museums or galleries, some of which were attached to educational institutions and joined walkabouts to engage with how art works and heritage was presented to the visitor.[90] I also took a number of guided

[89] A discussion between myself and Colin Northmore, Head of College, at Sacred Heart College, in late 2014. I learnt existence of an archive (a physical archive) which was rarely accessed and yet contained, apparently, a wealth of information about the educational heritage of a particular community. This piqued my curiosity in a number of ways. What was in it? What wasn't in it? Why wasn't it accessed? What was the point of keeping such an archive? Who was it for? Who wasn't accessing it? Was a community suffering loss of potentiality because of this? Who might be interested in what it contained? What might it do if they (the community) were to access it? It was particularly curious to me that this archive was located physically within the day-to-day centre of that community but yet, it, and whatever was concealed within it, wasn't foregrounded. The archive in question was the physical store of documents, photographs, artefacts and ephemera located in the Marist Provincial House, situated in the grounds of Sacred Heart College, Eckstein Street, Observatory.

[90] At galleries like The Goodman Gallery, The Stevenson Gallery and Gallery 2. Some were led by managers, others by the artists themselves. I visited Museums at K.E.S and St John's College and the Wits Arts Museum (WAM), The Origins Centre and The Point of Order all of which are affiliated to Wits University. I include the reading rooms at the Cullen Library at Wits and in Johannesburg Central library in this list because they include either art/historical artefacts in their displays. I also include sites 'of memory' like Liliesleaf Farm, the Fietas Museum, Constitution Hill and Satyagraha House in this list for these were 'walked' about while a guide (either a person, a leaflet or audio guide) gave information about the sites' heritage.

walking tours.[91] These experiences were influential in the way that the research took form. I noticed how some narratives in particular resonated with my own interests and identity more than others. I observed how some tours allowed/encouraged/staged interaction with local community members and how affected the learning experience. Some tour guides were unable to deviate from a set script. Asking a question was, on more than one occasion in a particular tour, met with "that's not this tour". I wondered whether I experienced the visits in the same way that others did or might? It also led to questions around what else the city of Johannesburg might be able to reveal about the community at SHC, set in a wider context, and whether there were narratives/objects that might pertain to its heritage that were not located within the archive on site.[92]

3.2 The Walk(s)

There are a number of reasons as to why the practical component of the research developed into a walk(s). The research proposes to examine how a critical engagement of the different archives that relate to SHC might manifest a way for the community to better understand the educational heritage of the Marist Brotherhood and SHC. This is a community that is linked in several ways; through shared values (in the Marist ethos) or through being either lay or Marist staff or learners. Though they may come from different socio-economic, racial, linguistic, religious or other groupings, they are all physically bound by 15 Eckstein Street and its grounds. Though the school grounds are well travelled on a daily basis by staff, pupils and visitors, the heritage contained therein is both disconnected and largely unknown. Each person has their own daily routes of travel around the school, with some areas being more accessed than others at certain times of individual need.[93] Different parts of the school contain narratives relevant (and uniquely relative) to specific audiences at different times. Because of this rhizomatic movement, facilitated walk(s), could

[91] These included the Red Bus open top tour (I got off and walked between certain points), walking tours in Houghton, Braamfontein, Westdene and the CBD (led by Past Experiences and The Johannesburg Heritage Foundation).
[92] For example, after a walking tour of Braamfontein Cemetery, I spent further time 'walking' 'off route' to specifically investigate the area set aside for priests and those associated with religious orders. I noticed graves that commemorated Marist Brothers in Braamfontein. These are not, as far as I saw, recorded in the Marist Archive, whereas the archive contains pictures of Marist Brothers' graves at West Park Cemetery in Randburg and one photograph captioned, "Early deaths, Br Dominic and Br Sebastian at Kaserne Cemetery 1893".
[93] A grade 3 travels a different daily or weekly path to a grade 11. Alumni revisiting the school visit sites of particular pertinence to their own memories.

mirror this movement setting out (a sliver) of the community heritage and suggest 'gaps' in the physicality of the school where narratives might be encountered. Memory should be visual, material and experiential to ensure it isn't forgotten (Annie Coombes 2004a). SHC know their College as a "place" but not the historical moments contained or connected within them as a "space" (De Certeau 1984: 117-118).[94] Experiential and experimental learning can engage and stimulate learning from and about history (David Thelen 2003), and shape communities (Crooke 2007). Walk(s) through and within the school grounds, a multimodal and embodied practice, quite literally, allow for the participant to 'be in the archive' (Spieker 2016). It unequivocally locates a view. The participants can physically engage with "things" (e.g. touch bannisters and initialled concrete which are given "backstory" in the app) during the walk(s) that a 'museum' experience or book would not allow.[95] The "things" "(geo)semiotically" communicate in their own places and because the community already 'own' the space (they can touch bannisters anytime!), they will come to 'own' the community heritage embodied within it. Falk et al. posit that "learning is highly situated" and "always occurs within the physical environment; in fact, it is always a dialogue with that physical environment" (2011: 326-7). I returned to Greenblatt's experience in Prague and couldn't help but wonder about the emphasis he places on the unusualness of the museum being housed in a series of buildings (Greenblatt 1990: 45). Was the time he spent travelling between the synagogues a time he spent reflecting, questioning, imagining, connecting?

Calling Footsteps a walking 'tour' is problematic. A walking tour implies a group led by a guide who (usually) imparts in a non-Rancièrean style, specific and scripted information about particular locations (ref. above experiences). In a walking tour, information is delivered at specific points and the 'in between parts' are, usually just about getting from A to B. There is usually a meeting point and a start time, perhaps a coffee break, and a conclusion. Opportunities for questions are given at specified moments and discussion

[94] De Certeau defines place as a specific location, something visible and stable. By contrast, a space is "composed of intersections of mobile elements" which are not bound by time, convention or composition (De Certeau 1984: 117).
[95] Here reference is made to the POI "The Foyer" where the reason for the smoothness of this particular staircase's bannister is explained and also to POI "The Gates" where initials set into concrete are explained. In both POIs the participant is encouraged to physically engage with the space and thereby understand the narratives that they embody.

amongst the group on the walking tour is often discouraged (for this could impede hearing what the guide proffers). Footsteps is rather a walk(s). (s) denotes the multiplicity of ways in which the material can be encountered. There is no beginning or ending point, no set route and no specified amount of time that it will take. "Time on these excursions should be allowed to unravel at its own speed. That's the whole point of the exercise. To shift away from the culture of consumption into a meandering stream" (Sinclair 1997: 7). The facilitatory resource itself, rather than a guide, is an app (the rationale for this is discussed in the following section and it functionality in chapter 5) and it can be used as much or as little as the participant wants during their journey. The walk(s) can be dipped in and out of; focusing on areas they frequent daily or rarely. In this way, opportunities for meaning-making are varied, unexpected and emancipated; narratives that the participant had not, until that point, considered relevant to themselves become 'thinking signposts' aiding "enculturation". Walking itself will offer experiential engagement, and allow time and space to wander, wonder and connect.

The school website explains that "in the continuum between the past and future is our present story."[96] Continuum suggests motion, albeit linear. Movement is key, both to the ambulatory framework of critical engagement and to the multimodal pedagogies in the resource itself. Footsteps offers to engage the community within that continuum, powered by the momentum of walk(s) as the crucial, communal, way 'forward'.[97]

Footsteps, as practical component, is a multi-tiered offering. The walk(s) is one part, its supporting resource is another. But it is the living archive that *contain* both of these aspects.[98] Footsteps presents as walk(s) because the majority of the participants *walk* the grounds of the College on a daily basis, the walk(s) embody "a new way of looking at old things" (Deshpande 2016 citing Ambedkar). Walk(s) provide the participant with a 'fresh' way to look at/hear the "thing" they walk by all the time. Footsteps not only provides the

[96] Sacred Heart College, 2017. Accessed 02.02.3017 at: http://sacredheart.co.za/high-school/all-about-us/
[97] This is not a literal 'forward' but in the ambulatory sense of moving thinking.
[98] Here *contain* is used in the sense of Derrida's twofold notion of the archive as the container and commencement point of historical narrative (B. Harris 2002: 162). The SHC archive is a departure point from which to begin an understanding of the community's own heritage. And also a pivotal or critical foundation for thinking around the present and as a scaffold for future.

"backstory" but provokes the participant into a different frame of mind, allowing them to see their "place" more like a "space", an intersectory venue with potential. Potential for thinking, remembering and projecting. Potentiality is momentum. Potentially this momentum would be ignited in a learner who has experienced Footsteps and, could at any given future moment, be "attracted by the terrain" (Butler 2006) to further possibility of thinking around "things".

Several other formats for the delivery of a critical encounter with archival materials were considered. These included an exhibition, a more permanent museum-like space, a book, a PDF booklet, an audio guide and 'the tour guide'.

Unlike an exhibition, which will often have a start, end and a likely proposed route of navigation, walk(s) provides opportunity to enrich the specific areas of relevance to the path-maker. A physical exhibition is static, and doesn't allow for the embodied experience of movement through a larger space, literally with more places for possible "spaces" like a walk(s). There were constraints of space in a school building already planned out, with space allocated for classrooms/storage/sports and so on. It would be physically impossible to import some of the 'things' into another location, such as statues and windows already fixed in place (and in any case would reduce their geosemiotic inferences). The premise for Footsteps is that it can "enculturate" (a process foundational to reimagining of the purpose of a school as a *whole* – not just the 'learners' who learn – but a site for community situated critical thinking). A temporary exhibition would, potentially, not allow time for Footsteps to be encountered by the whole community. A more permanent museum-like exhibition space was discounted. There are two display cabinets already in the school which are set up in a 'museum' like fashion. I didn't want to replicate these nor did I want to extend them. This would not provide a multimodal experience encouraging multiliterate relational exchange. Rather it would disrupt the "geosemiotic" communication by the "things" and introduce another curator (which was not the community). Bester uses the example of a photo 'publicly' displayed in a home's hallway not storytelling in the same way as if it were on the bedside table. This kind of curation delivers an intended message, for a particularly intended

audience. "Each space permits different forms of movement and circulation" (Bester 2005: 12).

Above: display cabinet in main reception office with photos that show something of the school's heritage (left and right section of cabinet). The centre section of the cabinet shows items related to the Marist Brothers.

Below: display cabinet in the school foyer with items relating to Marcellin Champagnat.

Drawing on the Rancièrean contributions to the ambulatory frameworks it was important for Footsteps to not reflect elements of the traditional didactic classroom. A PDF might evoke reflections of 'being taught' (it would also be impractical to carry the volume of narratives that the community were surfacing). Likewise, a book. Both of these printed forms restrict the multimodal nature of encounter that Footsteps, as an app, can provide. Also, a printed form is set and doesn't leave room for the addition of further community narratives as these come to the fore, perhaps stimulated by a walk(s). Nor does it encourage seeing the bigger picture – a book, PDF or an exhibition have been edited to look a certain way or contain specific information that 'guides' the reader. This is also informed notions of how movement in the city allows for the creation of new narratives in the gaps not mapped (Bester 2005: 11-16), whereas a 'curated' PDF, "art exhibition or coffee table book often leave invisibility large or looming" (Bester 2005: 12). The grounds and community should tell their own stories, in their own ways, through Footsteps. The app would serve to support these, not narrate them. Exhibition catalogues often contain curatorial statements and essays around themes relating to what was in the exhibition (J. Brenner & A. Archer 2014: 67-69). This could detract from the meaning-making by the community. Oral histories would not be accessible from the printed page and an audio guide wouldn't allow for visual elements brought into Footsteps that were based other areas of the city but pertained to SHC. An audio tour is usually a solitary experience; its mode of delivery restricts conversation and thus cannot be considered as relational or dialogical.

Walk(s) are inherently multiliterate modes of encouraging meaning making. Andrew suggests a number of ways in which multiliterate pedagogies can be activated [*my annotations in italics as visible in Footsteps*]:

- The creation of free or un-policed zones in tandem with those of a more academic nature in teaching and learning [*i.e. a resource created by the community rather than the institution available for interaction with in the institution*]
- The value of projects involving multiple collaborative moments and processes [*walk(s) provides a multiplicity of moments for relational and dialogical moments*]

• The recognition of how different modes afford learners different opportunities to test, acquire, adapt and make public, skills, knowledge and values [*the app offers material in a number of modes and makes suggestions for the participant to engage with these by way of interaction*]

• The use of familiar cultural objects and moments as salient teaching and learning nodes [*the visual stimulants around the grounds are familiar cultural objects and Footsteps references familiar community 'moments' from the past and present*]

• The recognition of the learner archive (history, experience and expertise) as being crucial for the teaching and learning process" [*the community is the living archive of Footsteps*] (Andrew 2007: 16).

3.3 The App or "resource resource resource"

The 'resource for the resource by resource' references the element of *recognition* in the practice of multimodality (Archer & Newfield 2014: 4-7).[99] Recognition is about the observation of, and making use of, available resources. Like Frow's extension of 'thing theory' these could be the physical features of the college that locate particular narratives, the people of the community as 'living archive' (2001: 285), or the spaces that are opened up to permit dialogical exchanges (Archer & Newfield 2014: 6).

A digital support resource for Footsteps was, for a number of reasons, the best device (pun intended). By not creating a 'usual' school learning support (printed handout, textbook or guide led) it allowed for "the creation of free or un-policed zones in tandem with those of a more academic nature in teaching and learning" (Andrew 2007: 16). A digital or online interface would mirror the gaze of the living archive, provide a repository for the "backstory" of what was encountered by the participant and, allow for "contexts of presentation beyond the static exhibition" (B. Graham & S. Cook 2010: 284). Additionally, a virtual display removes situating any one "thing" more prominently than another, "online

[99] Archer and Newfield (2014:4-7) give four characteristics as key to multimodality as pedagogic practice. Access (to materials, places and knowledges), Design (the processual rather than necessarily the product being important), Recognition (seeing and using available resources to effect meaning-making) and Agency (facilitating a range of modes enable meaning-making).

no object takes more of a centre stage than another" (Michelle Henning 2011: 308). A digital platform allows for additions (or amendments) to be made quickly (and in real time) when other community narratives surface whereas a fixed exhibition (especially if temporary and finite) does not. The heritage is living and continuous in the archive as SHC's community and so the resource needed to 'speak' to this. The format allows for images, audio and textual information to be surfaced at the relevant time during the walk(s), unlike a brochure or booklet which could distract from the location in question with other visible information leaking from its pages. The same reasoning was behind the decision not to create 'a school in the museum' (as opposed to the 'museum in a school' discussed previously). I considered displaying the resource content on some kind of panelling (the College were keen for this to be in the form of permanent signage) at the suggested POIs around the grounds. However, Footsteps was to be a supporting resource, providing stimulus for thinking about and around community narratives and towards "social futures" (Cope & Kalantzis 2000). Fixed panels with set text have the capacity to be interpreted by a reader as 'the one official way' of thinking, push the 'gaps' further out of sight, and could appear as institutional self-identification. Conversely, Footsteps, both the walk(s) and the app, inspires ways of thinking from the community itself, rather than 'from the institution'. An app, portable and not always visible while walking, allows the 'things' (buildings, people, etc.) to be heard and interacted with at a level that shouldn't be interfered with or detracted from by panelling. In addition, and slightly problematically for a project which argues that it is the geosemiotics and relational aspects of community which activate meaning-making around an educational heritage, some of the POIs are 'virtual'. For example, Transport or Alumni (titles of POIs) are not indexable places. Nor, any more, is Sacred Heart College at Koch Street. However, these community memories are inserted as 'suggestions' in the walk(s) at points where the narratives of today and the past connect; embodying the 'continuum' of the school community and encouraging connections to be made by the living archive (O'Rourke 2013: xviii). As the participant view content on the app, they scroll through a series of views (that feature scenes from the past and from today). They juxtapose these narratives with what they engage with in the space. The juxtaposition can act as a stimulus as much as a "thing". The virtual POIs are constructed in

this vein. This makes an app the perfect device for the critical, slow, or living archive (Danbolt & Spieker 2014 and Spieker 2016).

Brian O'Doherty writes that the context within which an exhibition is situated impacts the physical and metaphorical accessibility of a display (1996: 322-324). Invoking O'Doherty's 'gesture of the gallery' (in this case the school grounds as a 'gallery' - belonging to an academic institution) within which to display works displayed with and pertain to the particular heritage of its community. The tensions within this, a 'potentially elitist space', are ripe for the dialogical. Conscious of how, as part of an institution, yet separate as community members, the participant can engage with these tensions through the app which puts some distance between the two spheres (V. Dzekian 2012: 31-33). Online you interface between your personal realities; the real world (as is presented before you in the walk(s) and the realities presented as communal narratives. But it is at the same time virtual, enabling audiences to find their own spatial intersections. The research proposal suggested investigating creating an app based in AR (Augmented Reality – for example using an Aurasma based app which works on image triggering) or VR (Virtual Reality). AR allows for videos to be imbedded, along with text and audio. This information is only accessed when the image viewed by the device being used (in this case on the walk(s)) corresponds to one loaded in the app and at this point information is released about the image (e.g. artefact, architectural feature that is being viewed) in a multi layered form. VR immerses the participant in a virtually generated world, but without the aspect of reality which is where the community is grounded. Possibilities for AR and VR were discounted for financial reasons and because they didn't provide enough 'reflexive distance' or opportunity for dialogue.[100] Using an app to provide context during the walk(s) but not as its focus leaves

[100] I visited Blue Ocean VR, a virtual reality experience centre in Bedfordview, and experienced several Edmersive (immersive education) programs. In one afternoon, I visited a Fine Art Museum, a Science Museum, New York, the world under the oceans and Rome's Coliseum. A truly embodied, multimodal and interactive experience my mind boggled with meaning-making possibilities. But I didn't experience the relational and wondered how it might be used in a community without huge financial budgets and a large amount of time and skill invested in creating a diorama that displayed the landscape and features of SHC. To make it relational images seen in the person's headset taking part in the VR can be projected onto a screen viewed by others for example, so there are possibilities to explore further here, however VR is designed to function anywhere that a VR set is available. Therefore, it takes the location of SHC out of the equation. I also used Google Cardboard in a VR headset whilst walking around the SHC grounds and viewed some 360 videos that had been made by learners at SHC. I imagined how these might be combined with information/images about the heritage of the community. There are possibilities here also but discounted again for reasons of relationality and costs. AR, I discounted as it would involve displaying too many images on boards around the college grounds which would disrupt the landscape without providing context and therefore the meaning-making process as part of the Footsteps walk(s). AR would also involve implanting 'virtual' locations, such as Koch Street, into SHC, without context.

the emphasis on the walking and not on the device (which AR and VR would) and in this respect Footsteps (as the participant's narratives) augments the walking experience.

From a practical perspective, an app, once downloaded, runs offline. Though SHC's grounds are Wi-Fi enabled, it is not fibre and the network doesn't stretch quite far enough to some areas highlighted through Footsteps. All High School learners are contracted to have their own tablet.[101] There are sixty additional tablets available for use by Primary School learners if the teaching plan requires (or allows for) it. These are also available for use by visitors. Alumni or any other visitor would therefore be able to access Footsteps without having to possess their own tablet.

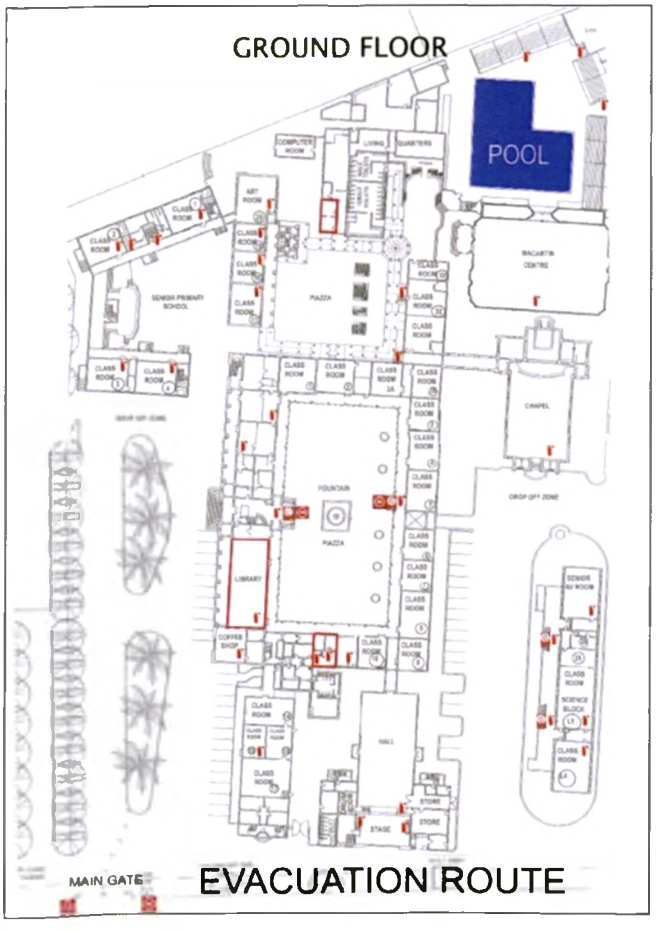
A digital repository supporting embodied walk(s)ing provides an additional level of multiliteracies to the experience. Interactivity is not just button pressing but is about the "invisible, cognitive links made between different pieces of information and different sensory stimuli" (Henning 2001: 311). Maureen Walsh terms the flicking from one screen to another that has become second nature to many, especially those in younger generations (and for whom Footsteps is particularly intended, for it is they who are particularly unaware of their community's heritage) as "radial browsing" (2010: 214). It is not the same kind of skill used for reading traditional text. "This kind of learning and accessing of information (going from one mode to another) is very different and enables cognitive development in areas other than those required for the 'traditional' reading and writing only kind of intelligences (Walsh 2010: 214). Footsteps, as an app delivers 'one screen' bursts of information. Sliding from screen to screen, in an order of choice made by the participant, provides spatial, tactile, kin(a)esthetic and visual modalities at the same time. Indeed, like the constellatory nature of the research and its proposed outcome, an app, allows for navigation in several ways. A booklet or such like is read from p1 to end. Ambulatory or 'bricoleur'-like engagement allows for a range of possible outcomes. Gillian Rose suggests that the use of new media encourages participation and engagement with material that

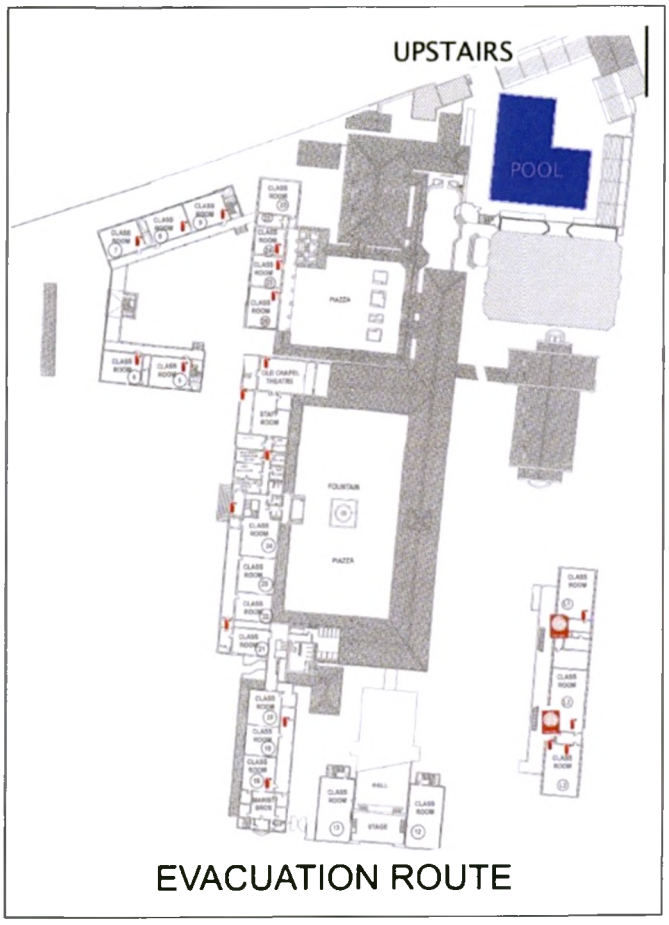
[101] BYOD, Bring Your Own Device, is a High School Policy that ensures all learners have access to the same virtual classrooms and learning apps. Though the device is purchased by the learner (or rather their family), the content and accessibility power of the tablet is controlled by the College's Cloud system. Once the learner leaves SHC as a pupil the device remains theirs but access to the school's intranet is removed from the tablet.

might otherwise remain in the academic domain (2016: 352). What would the point of Footsteps as research if it stayed fixed within an academic paper? Kress suggests that portable technology can also "offer the hope of dealing with the seemingly problematic physicality of the school", it offers effectivity and mobility (2010: 29). Returning to the four elements of multimodal practice, an app encourages agency and access, demonstrates design and becomes the recognition – a resource for a resource by resource (Archer & Newfield 2014: 4-7).

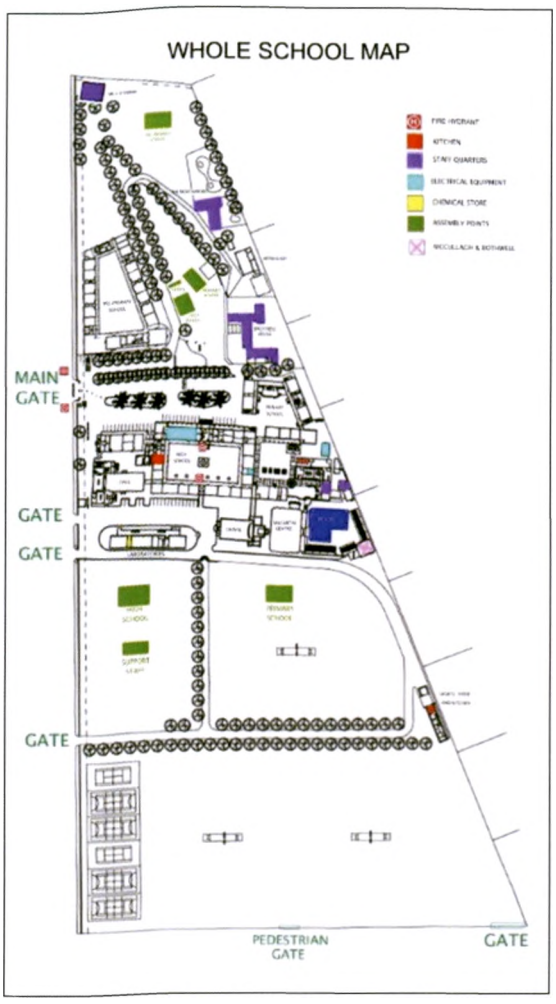
3.4 Mapping it out

One of the first things that I did in preparation for the research was, like De Certeau's tourist (1984: 91ff), source a map to get my bearings of the space. I asked the school to share what they had and they sent the following:



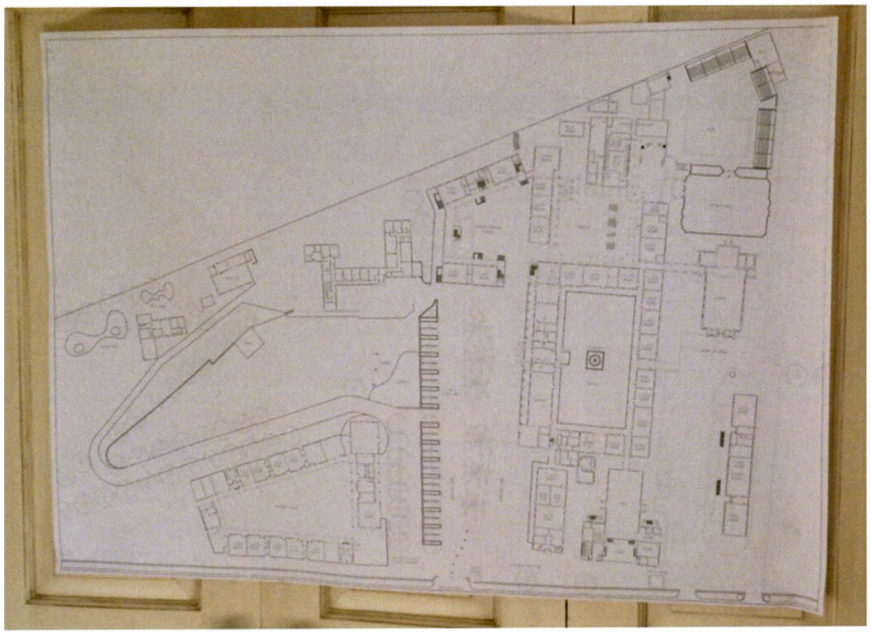


The fire evacuation route. Lost in translation, asking for a map of the school had led to the main buildings only being shared. In part to my request may have been unclear, in part it shows the way in which the "places" were prioritised as important over the "spaces" (De Certeau 1984:117-118). A second map was sent:



Like the first one sent, the map was directive (rather than an artistic representation that left spaces for imagination). I intended to print in an A0 size for research purposes, but the image became distorted on enlargement. I was assisted in the Wits School Architecture and Planning to source and print from CAD files.[102]

[102] I took the maps that SHC had sent to the Wits School Architecture and Planning to for advice on how to create detailed maps on an enlarged scale. Garret Gantner, senior lecturer, suggested that the school might have architectural plans from which they had produced their fire evacuation plans. Architectural planning has its own visual language and I hadn't seen this coding within the files that I'd been sent. However, Gantner understood the language within which the images had been originally produced. In this respect, the Multiliteracy of another was part of the process. I was advised to ask the school specifically for CAD (Computer Assisted Design) files, which Gantner suggested had been the basis from which their images had been made. The school were able to source these from surveyors and Gantner then offered to convert these (a series of 3 different CAD files that needed to be converted into one file) on my behalf and then to convert into a PDF format which would allow for printing at an enlarged scale.



2015

I began to 'plot' narratives as they were revealed through the research process:

early 2016

mid 2016

late 2016

late 2016

The mapping process developed a sense of how and where the narratives were embedded within the school. I began with a system of colour coded labelling, pink for objects/architectural features and yellow for archival stories. However, this differentiation became irrelevant. No one kind of literacy or "thing" was to be prioritised in line with the multiliterate framework. Categorising in this way became defunct. Themes not specifically located on the map sat in the 'spaces'. The further space in the spaces was filled with intangible possibility. The green rectangular markers were the last addition. These were POIs that hooked the narratives together (Soja 1989: 731).

3.5 Archival Investigations / Community Voices

Archival Investigations

Ruth Abram explains how particular stories were selected (out of the many available) for the Tenement Museum in New York, not in terms of the objects they had but rather on the basis that the artefacts support stories that had clear relevance to contemporary society (2005: 21-22). There are many narratives, documents and artefacts contained within the setting of SHC and its archive(s); the selection of which to use in Footsteps was going to be

problematic; did this mean that if some narratives were not included it would further push these meaning-making opportunities away from community view?[103]

To further inform what kind of narratives would stimulate critical thinking practice I took much from Brockmeier's notions around narrative as cultural memory. Brockmeier writes that "cultural memory comprises not only knowledge and practical experience but also moral and aesthetic values" (2002: 27). He continues to explain that "'narrative endows the inherent historicity of human existence with cultural meanings" and that "normative" moral orders (e.g. enshrined in laws, religious ethos systems, or socio-politics) are combined with "narrative" into deliverable, meaningful and engaging format (2002: 27). Often narrative uses the 'everyday' or 'down below' of the 'ordinary person' (De Certeau 1984: 93) to allow the audience a subjective 'bridge' (Mastai 2007) into more complex or "normative" meta-'truths'. As such 'everyday' or 'real human' stories are an essential way for us to make sense of discourse. Brockmeier draws from Umberto Eco (1987) that in these stories a sign or "thing" (which evokes) must be present within the narrative otherwise the possibility for stimulation of (critical) thinking around what is evoked from the story is lost (2002: 30). Brockmeier sets out three 'orders' within narrative for it to function as a cultural memory stimulus; linguistic, semiotic and discursive/performative (2002: 33-36). In the same way, an "enculturated" community also thinks together through stimulus. The linguistic factor is the 'everyday' setting (the characters or agent of the story in a particular predicament). The semiotic element is the communicatory factor of the story; the 'what actually happened and why'. Lastly the two first factors are bound by a discursive or performative 'thinking further from this story' element. The 'orders' or elements must *all* be present in the narrative for it to 'work' evocatively as stimuli for critical thinking (Brockmeier 2002: 33-36). Brockmeier, writing in an ambulatory way in *Culture & Psychology,* illustrates how these three factors of narrative come together to provide a thinking stimuli through Micha Ullman's *Library* (1995) in Berlin's Bebelplatz.[104] *Library* is not 'just storytelling' but enables understanding of

[103] In this way, I understand the archives (Marist and SHC) as the recollections and perceptions in the collective memory of the community as a method of enriching the physical archive.

[104] *Library* is a subterranean chamber with empty bookshelves set underneath the square, deep enough to hold 20,000 books (recalling the number of books burnt), and is viewed through a Perspex window set into Bebelplatz's physicality at the exact point where the Nazi regime held the book-burning. The audience view what is not there and in so doing are provoked into thinking not only of the actual event but the discourses that emanate from it. As such they are not viewing 'what is not there' but the narrative embodied in that particular location, provoked by a physical indicator.

complex networks of actions, events and consequences for a particular community but also wider society (Brockmeier 2002: 28-32). *Library* is situated in Bebelplatz; it is the physical location and the (past and continued) participation of community connected to the physical location which provides critical elements to both the linguistic and semiotic subtext of the narrative discourse.

As such, criteria for selection of a narrative (a story conveyed through an object, building or person) in Footsteps was pinned around three factors inspired by Brockmeier and Abram's notions. First, that the narrative was held to be of interest (the linguistic factor) by community members as contributed in interviews and through its prominence (or lack of prominence) in the archive(s). 'Interest' (or scene setting) might include a number of reasons; shedding light on 'why things are the way they are now',[105] reasons for specific spatial designations,[106] or relating to an incident or series of happenings that gave rise to meaning-making opportunities (as indicated by individuals or as contained in the (physical) archives).[107] Secondly, narratives that pertained to the educational and socio–cultural heritage of the community, impacting on the College's physical and metaphysical landscape today (i.e. were geosemiotic).[108] The third criterion was around including aspects of community heritage that were not recorded in the archive(s) yet were integral to the fabric of the community's ethos and functionality; as such the performative or discursive element.[109]

That the archive serves a social purpose (Janes & Conalty 2005: 1-7) is understood in terms of the living, critical archive of SHC's community, who need it (and need to (re)figure it) in order to understand their identities and heritage better. Chapter 2 argued that the archive

[105] For example, why Rugby is no longer played at the College is not only because of the death of an alumnus on the pitch but also as part of a distancing on the school's part from colonial, hierarchical value systems.
[106] For example, that multipurpose space next to the staff room, known as the Old Chapel Theatre, was prior to the 1950s, formerly used as the College Chapel.
[107] Such as narratives around particular places in the grounds like the removal of a Peace Pole in the Intermediate Quad demonstrating that lessons around unity through diversity were not needing to be physically remonstrated within and by the Community.
[108] These include narratives around particular architectural features that manifest qualities of the College's unique identity; such as those which the necklaced Statue of Jesus embodies and those which are encapsulated in the extension and renovation of particular buildings (like the Pre-Primary or the Three2Six Book-tainer).
[109] For example, the voice clips offered by alumni and staff members that bring to the fore, simultaneously communal and personal memories; such as those around Nelson Mandela's presence in the school. Another example is the inclusion of objects, such as the Dompas belonging to a long-serving staff member and linking this to the 'forgotten' name of one of the College's facilities, the Letebele Music Centre.

pertaining to Sacred Heart College and the Marists was far wider than what was contained in the physical room of the Marist Provincial office. The community themselves, as well as the city in which that community resides, offers a larger 'sliver' (Harris, V. 2002: 135-6) than that which is located in that one room. Again, "we don't 'enter' the archive, we are in it" (Spieker 2016).

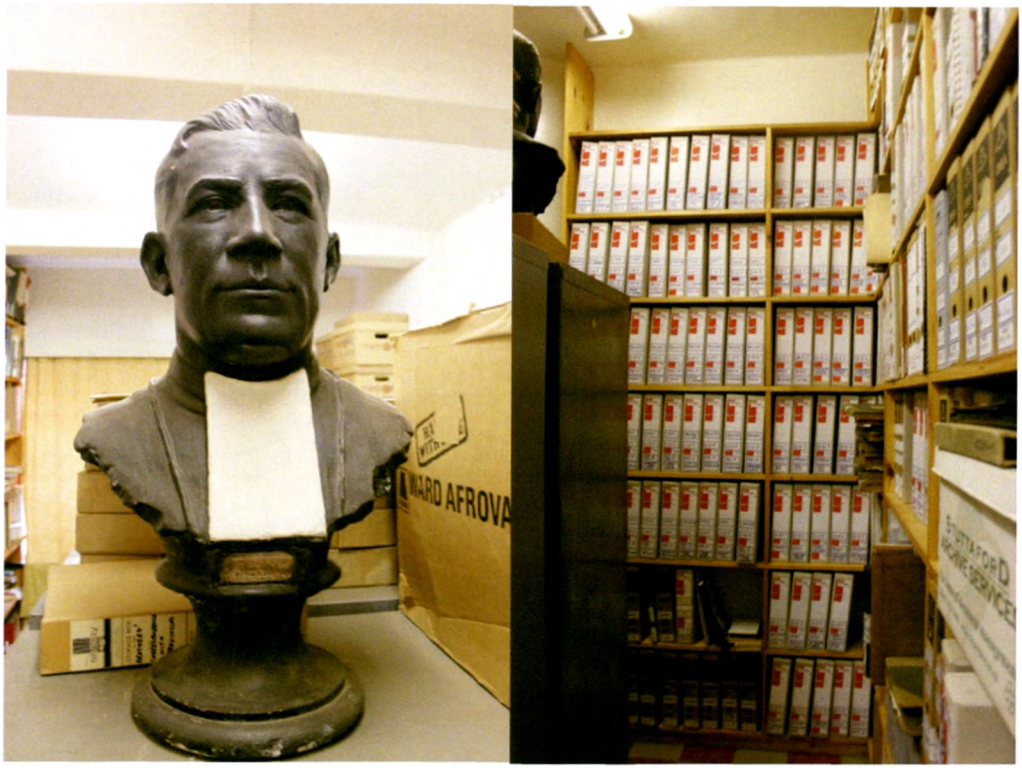
In addition to spending time in the (physical) Marist Archive, I also spent time in the archives of the Catholic History Bureau (in the grounds of St Charles Church in Victory Park), Museum Africa, the Johannesburg Heritage Foundation, and Wits University Historical Papers. These were all 'traditional' archives, a repository room in a building, with access being granted by an Institution through on an 'appointments only' basis (Mbembe 2002: 19).[110] I had to make known my intentions for research, give ID details and in some locations, make my possessions available for security searches on entering and leaving the premises.

[110] The one exception regards specific appointments was Wits' Historical Papers. Though ease of access to me as a university member was straightforward, it is open to the general public wishing to research but Wits' security administration must first be dealt with.

The Catholic History Bureau Archive (image above and three images below):

The Catholic History Bureau Archive was part museum, archive and library. The boundaries of the separate missions that Besser (2004) suggests are blurred. Objects (the framed picture on the floor was about to be restrung) were displayed in a way that referenced museum display. These items were singled out with the intention that the viewer was to afford them more importance than those packed away on the shelves. The reading was a projection of the self-identity of the Catholic mission in Johannesburg over time. It was presented as a place in which to observe a curated sense of the Catholic Church.

In contrast the Marist archive was not laid out in the same way. The physical constraints of the room were one factor. No objects had been arranged. It begged the question of audience. Was an audience not expected? I was told by several Brothers that in the last five years the archive had only been accessed a handful of times. By an external researcher (doing a project on the topography of the area), the occasional member of staff from the College (who had, according to the Brothers, sometimes only stopped in out of curiosity when visiting the Marist Provincial offices on other business) and a few Brothers who went to deposit items.



Above: Two images which show Brother Valerian's Bust. It is stored on top of a filing cabinet in the Marist Archive (visible in top left corner of right-hand image above). It is not positioned in a way that anyone passing can see it. It is this Brother that one of the school houses, Valerian, is named after.

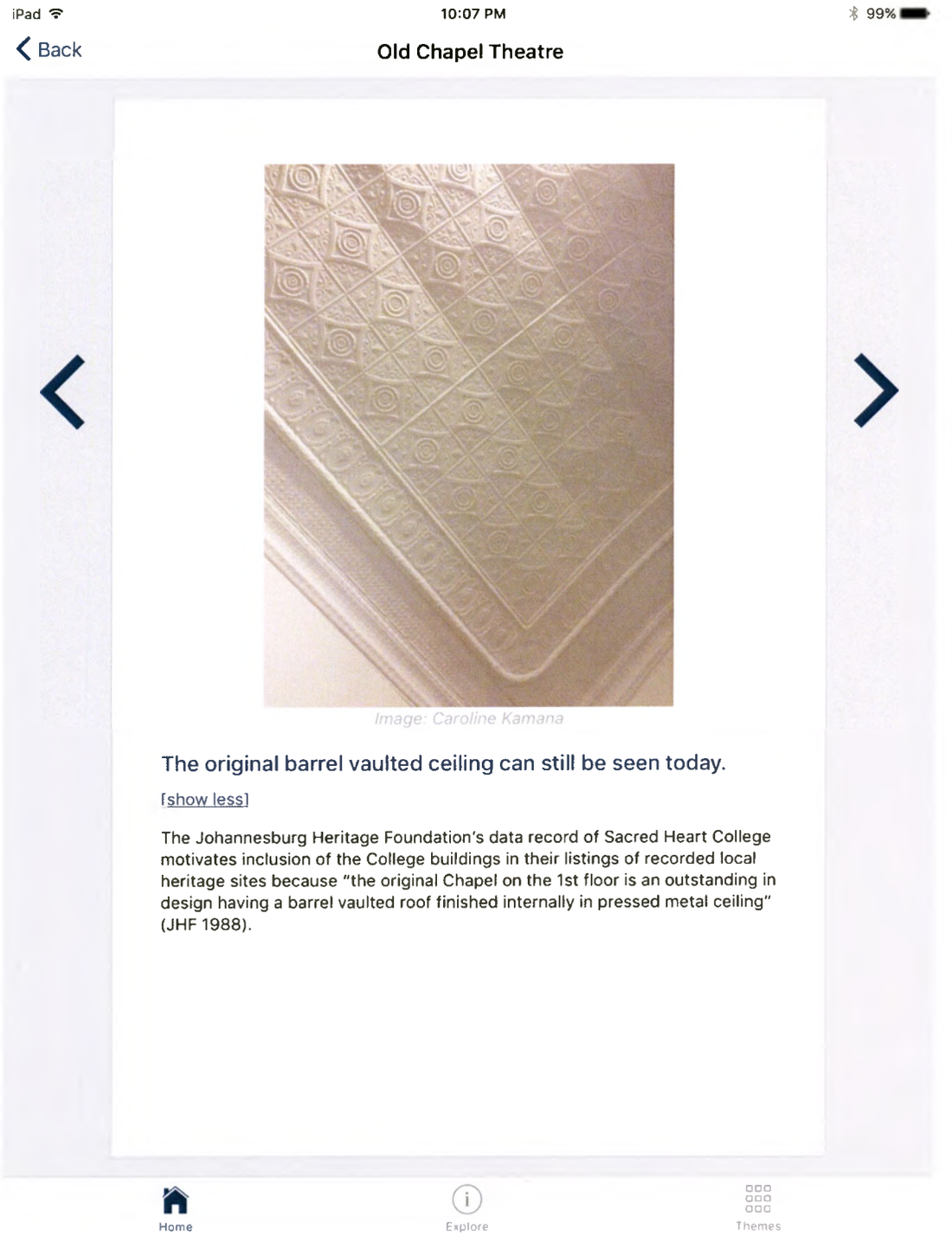
Objects, documents and photographs can be found in the Marist Archive:

The relic (image above) from the finger bone of Marcellin Champagnat is kept amongst other nearly identical pieces in a box on one of the shelves (see image below). A similar relic (though mounted differently) is displayed in the school foyer, its position there giving it status over others. Perhaps the foyer example was held by someone to be a "prototype" (Geoffrey Yeo 2008)? Perhaps the existence of several of the same relics somehow diminished the importance of the school's possession of a relic belonging to Marcellin Champagnat and so the others (there were half a dozen) were 'hidden' in the archive?

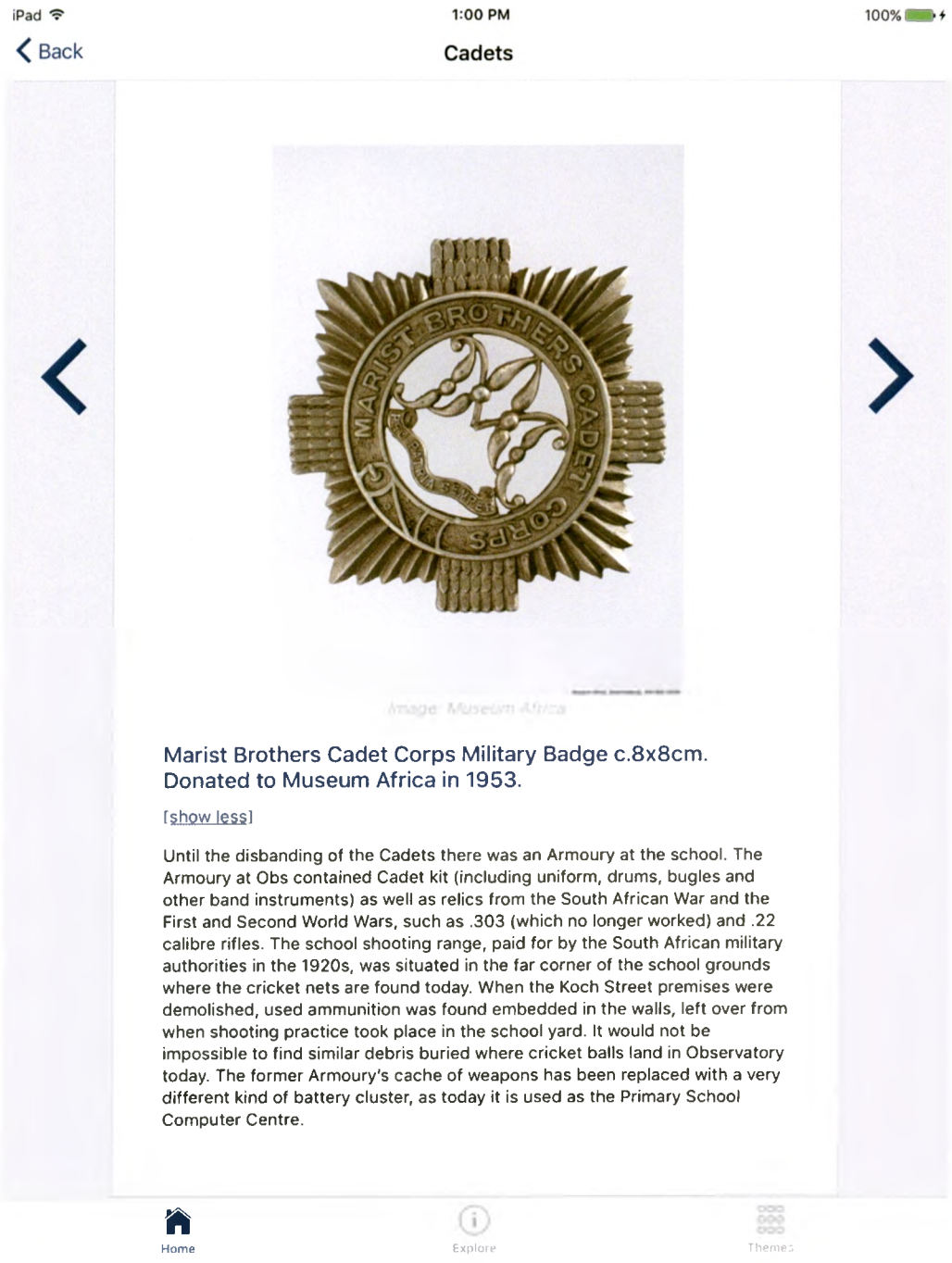
The Johannesburg Heritage Foundation had only a couple of items relating to the Marists or Sacred Heart, but what they had was unique to that particular archive's purpose which leans towards built heritage.[111] One document that mentioned the pressed metal ceiling of the

[111] "Our City's built heritage resources are precious, non-renewable, finite and irreplaceable. Through its core activities of Tours, Research, Education, Conservation and Activism, the Johannesburg Heritage Foundation aims to protect our rich and varied heritage of Johannesburg and its associated social history, for the use and enjoyment of both current and future generations" http://www.joburgheritage.org.za

Old Chapel Theatre; information that was not replicated in any of the other archives, physical or anecdotal. See following slide:



A number of objects and photographs that related to the heritage of the school are stored in the archive of Museum Africa. Neither the Marists or members of the school community indicated knowledge of the existence of these objects here when asked. An example is shown below:



It is entirely possible that there are other similar physical archives containing relevant material. The Nelson Mandela Centre for Memory informed that they had nothing pertaining to the Marists or Sacred Heart's connection with Mandela. Material relating to Mandela's relationship with the school however exists in a number of other places. Four slides below demonstrate how widely this material was spread across the city. These images of Mandela visiting Sacred Heart College are known by handful of people connected with the school community.[112] A few of these (and other images of Mandela at the school) were published some twenty years ago in school yearbooks. The current community do not have access to a full range of these yearbooks; they are kept in the Marist Archive and by the Alumni office and not widely accessible (or accessed). The quizzical pictures/SABC clip was suggested for the project a parent of a learner at SHC who had seen the video played in an exhibition at The Apartheid Museum several years ago. It is now part of Footsteps and as such, available to be viewed by the wider SHC community.[113]

[112] The school recalled a box of photographs and items (including cheques and an absence note signed by Mandela) pertaining to Mandela's relationship with SHC. This box has not been seen for several years now. The photographs included in the app which are accredited to Sacred Heart were scanned from laminated enlargements of a few of the now lost photographs. The member of staff who had put the laminated photos 'aside for safe keeping' was able to recall where they were; however, no one else knew that they were still in possession of the school.

[113] The clip, used in Footsteps, extracted from the DVD supplied by quizzical pictures is 1min 9secs. The DVD clip in its entirety is 3 mins 49secs. I selected only the part of *A Day With The President: Brigitte Mabandla* that was directly relevant to the SHC community. The longer version of the clip was shown at the *Mandela* exhibition (2008) at the Apartheid Museum which has since become part of the permanently displayed exhibition.

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Back

Mandela

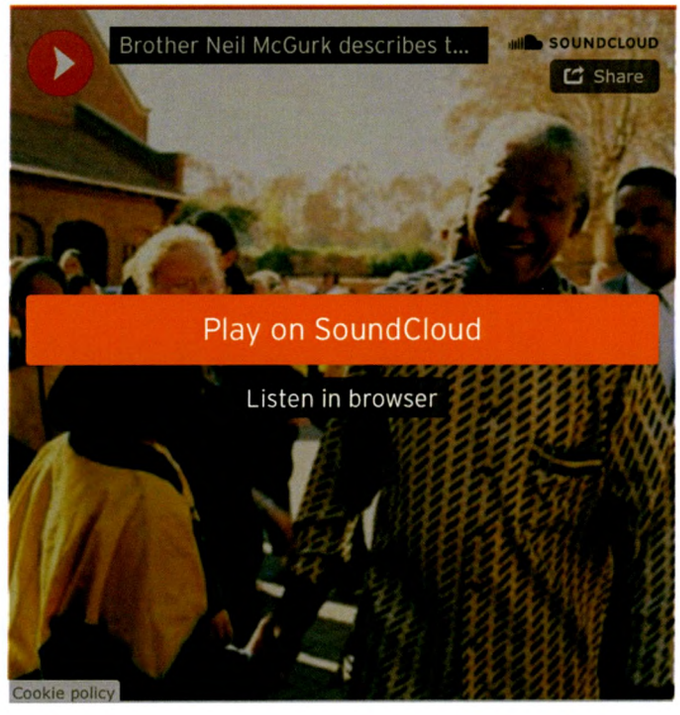


Image: Sacred Heart College, Audio: C Kamana

Brother Neil describes the 'Pied Piper' of College.

[show less]

Artist Willem Boshoff on Mandela:

> "For some years now my children attended the same school as Mr. Mandela's grandchildren, Sacred Heart College in Observatory, Johannesburg. We regularly see him at school plays and other functions. He surprised all of us with his lack of bitterness after his four neves sentences [slang for more than a seven-year imprisonment], and with his astute and accommodating leadership. However, what impressed me most about him is that, in spite of staggering commitments of national and international dimension, in spite of (perhaps it is because of) the many years of life missed while we [sic.] was in jail, he affords his (rather naughty) grandchildren the time and respect one might prudently bestow upon royalty, presidents and the like."

http://www.davidkrut.com/bioBoshoff.html

Home Explore Themes

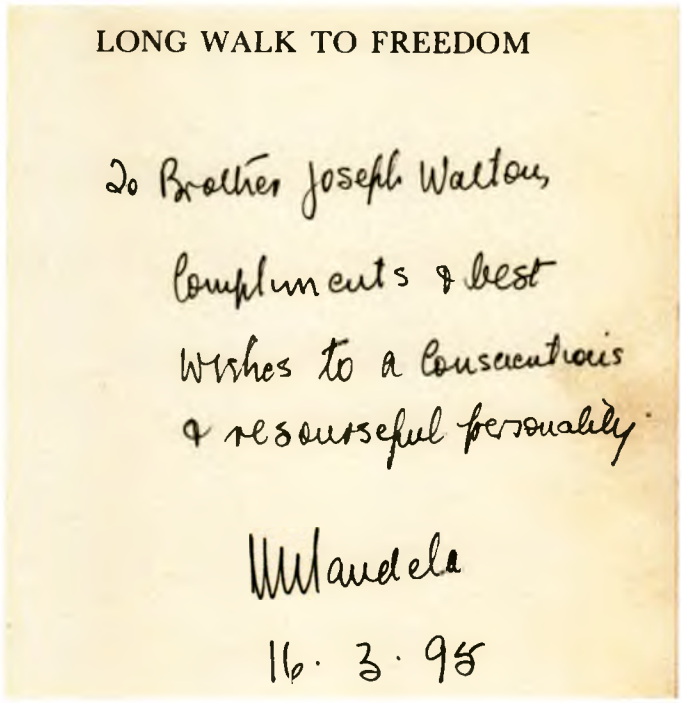
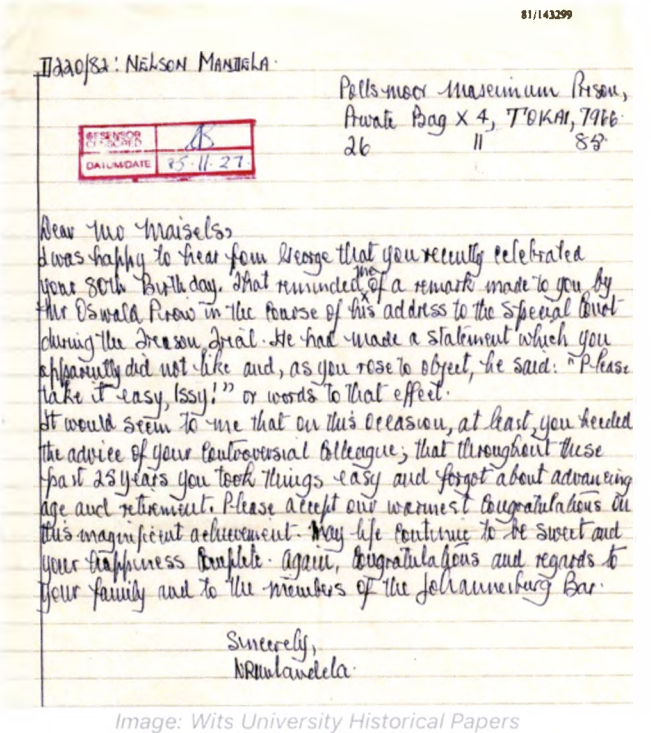


Image: Caroline Kamana

Some staff were gifted copies of Mandela's autobiography.

[show less]

Brother Joseph (pictured left) with Mandela, meeting a Primary school learner in 1998. (Image: Sacred Heart College)



81/143299

11220/82 : NELSON MANDELA

Pollsmoor Maximum Prison,
Private Bag X 4, TOKAI, 7966
26 11 85

SENIOR CLERK
DATE/DATE 85-11-27

Dear Mo Maisels,
I was happy to hear from George that you recently celebrated your 80th Birthday. That reminded me of a remark made to you by the Oswald Pirow in the course of his address to the Special Court during the Treason Trial. He had made a statement which you apparently did not like and, as you rose to object, he said: "Please take it easy, Issy!" or words to that effect.
It would seem to me that on this occasion, at least, you heeded the advice of your controversial colleague, that throughout these past 23 years you took things easy and forgot about advancing age and retirement. Please accept our warmest congratulations on this magnificent achievement. May life continue to be sweet and your happiness complete. Again, congratulations and regards to your family and to the members of the Johannesburg Bar.

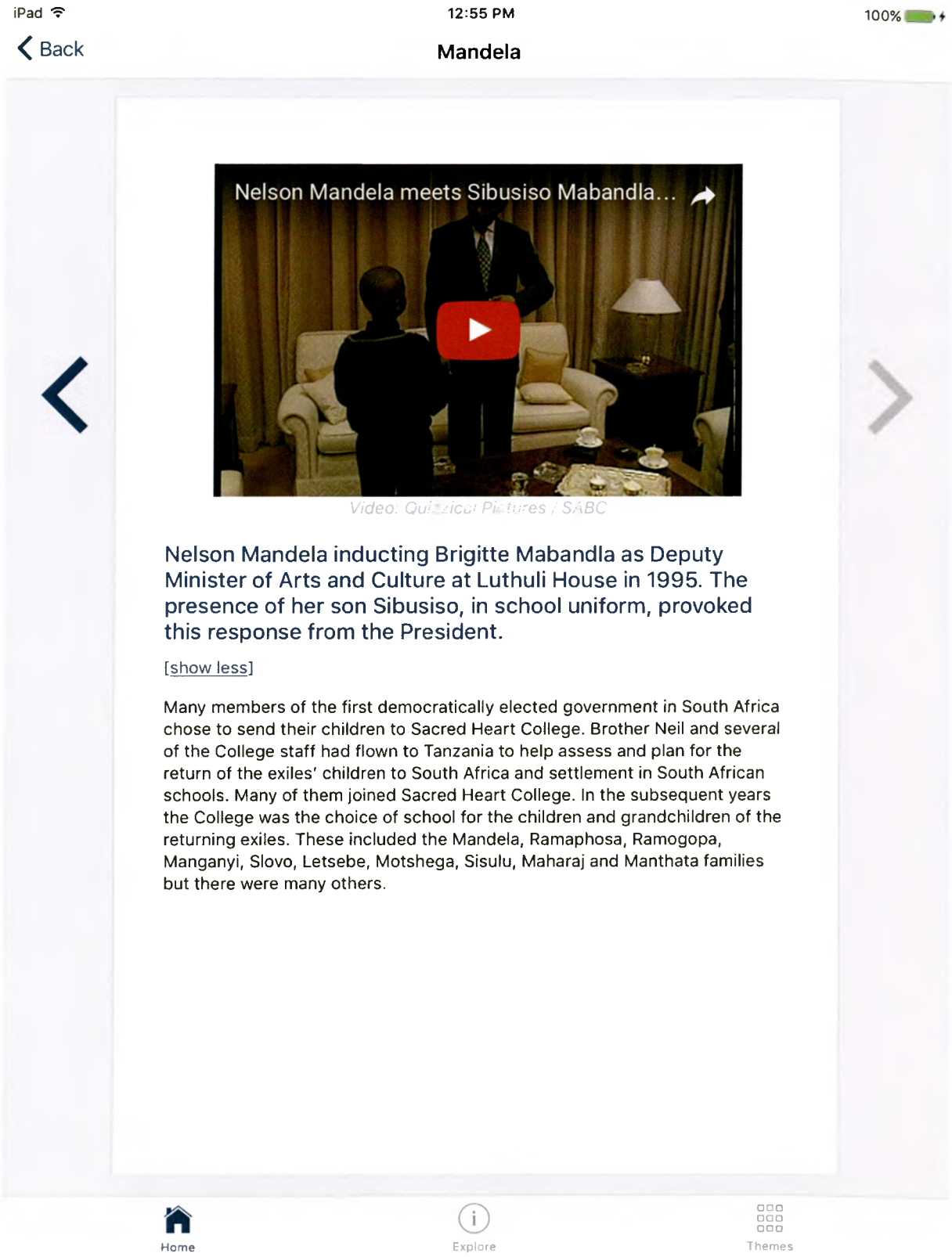
Sincerely,
NRMandela.

Image: Wits University Historical Papers

Letter written by Nelson Mandela whilst in Pollsmoor Prison to Israel Maisels QC (former alumnus) on the occasion of his 80th birthday.

[show less]

This letter represents the interconnectedness of the extended Sacred Heart College community. At the time of writing, in 1985, Nelson Mandela would not have known that the school that his defence attorney during the Treason Trial in the 1960s attended was to become one so dear to his and his family's heart.



Around Sacred Heart itself I had access to a number of 'things'. These ranged from people to photographs, from statues erected around the grounds to documents in staff offices. Some

of the 'things' were presented to me; for example, one staff member (at the school since the 1990s) said she had, for years, a photograph of the Koch Street learners that she didn't know what to do with 'sitting on a pile of stuff', another a document that related to the statue of Marcellin Champagnat situated above the Chapel altar. Neither of these items were in the consciousness of the school community before the research. Other 'things' came to my attention in conversations (for example the quizzical pictures Mandela clip in the above slide) with SHC community members which denotes how 'things' which are physical can also be embodied in the minds of community members. Examples of some of the items that were kept at the school but were hidden away (both in the sense of sight, and in knowledge of their being part of the fabric of the school) are shown below.

This first slide shows the Marist Cadet corps sword and scabbard that is kept in one of the school offices (out of reach and out of sight, along with the ceremonial Mace that belonged to the Cadets).

The second slide shows the gown that belonged to Israel Maisels QC, alumnus of Sacred Heart College (Koch Street). The gown was presented to the College some years ago by a former parent. It was put in a cupboard for 'safe keeping'. It remained there until it was cleaned and pressed for photography for Footsteps.[114] There is now discussion amongst the College staff around putting it on permanent display; as if surfacing the gown re-awoke significance of the narratives that it embodied.[115]

[114] Most of the images used in Footsteps come from physical or online archives. Some were shared by members of the extended SHC community. Some I took myself. Names other than C Kamana (or which indicate a particular archive from which an image was sourced) indicate the community members to whom the image belongs. Photographs and objects were shared by community members for the research.

[115] Maisels's gown could act as a 'bridge' for the participant in several different ways. A few are imagined here. Some may look at how the gown sheds light on the story a particular community member. Others might make a connection between the social justice narratives of SHC. Others could read the gown as a symbol for the interconnections between SHC and wider SA society. Or it might act as stimulus for critically understanding how the SHC community is set within a much wider social context. And on.

Image: Caroline Kamana

Captain G.H Roy's sword and scabbard, donated in 1935.

[show less]

In 1935 Captain Roy's sword was presented to the College Cadet Corps by his sister Edith Pooley along with other Cadet memorabilia such as photo albums of Cadet camps, badges and documents. The sword, embossed with an inscription that reads 'Marist Bros Cadet Corps', is still in the possession of the school. The sword, made of solid silver, wood and leather is about 105 cm in length and has an intricately carved handle depicting the monogram of King Edward VII, the monarch who reorganised the British Forces after the South African War, including the company to which the Marist Cadet Corps was affiliated. This dates the sword to the early 1900s. The blade (81cm) is still protected by its original leather scabbard.

Mrs Pooley donating her late brother, Captain G. H. Roy's sword to the school in 1935 (image: Marist Archive)

Image: Rob Mills

Isie Maisels' QC gown, his status denoted by its scarlet silk and long sleeves, donated to Sacred Heart by former College parent Ruth Edmonds (Labour Lawyer).

[show less]

'Mr Justice Maisels, Q.C.' is just visible on the hand sewn nametape in the picture. (Image: C Kamana)

I made contact with Marist Brothers, staff (past and present), alumni, parents and learners. Over fifty people contributed personal narratives, recollections and anecdotes, shared photographs, objects and time. Two examples are below.

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Back

The College Gates

Image: Caroline Karnana

The College gates as they appear in 2017. The lettering for the signage was prepared by Frank Hollingworth (who has taught High School Science since the late 1970s) in December 1979, as the College reverted to the use of its religious name 'Sacred Heart College' when it became co-educational in 1980.

[show less]

Frank Hollingworth recounts how he created these:

> "Brother Neil gave the staff tasks to get us ready for the big day. Mine was to change the 'Marist Brothers College' sign above the front gate to 'Sacred Heart College'. I was able to use many of the existing letters for this purpose, but had to make C, D, E and A. I was at a bit of a loss as to how to do this, then had the idea of using the lead pipes which were still sticking out of the wall in the old boarders' boot room (the present-day girls' toilets next to the IT laboratory). I melted this lead and poured it into moulds which I'd made out of wood, then erected scaffolding under the gate and placed all the letters in the iron frame to spell out the new name. I've often looked at the sign will some pride, even though the 'D' is a little crooked and I might have made a better job of the 'A'. Nevertheless, it is my small 'footprint' which will endure for some years to come I hope!"

Home Explore Themes

Geoffrey Yeo describes how items in archives are usually perceived to have a "prototype" ideal. These tend to be documents, often with some kind of official stamp. Other items might be considered less valuable, or as "boundary items", these tend to be photographs, unlabelled things, or audio recordings (2008). Footsteps, as a resource, is intended to be a facilitatory device for discourse around things pertaining to a 'living archive' that reflects the multiliteracies of communication. For this reason, oral histories, photographs, objects, architectural features and so on were not considered, for the purposes of research or for use in the resource itself, to be any less important than certified papers. What might resonate with one person may not with another.

Community Voices

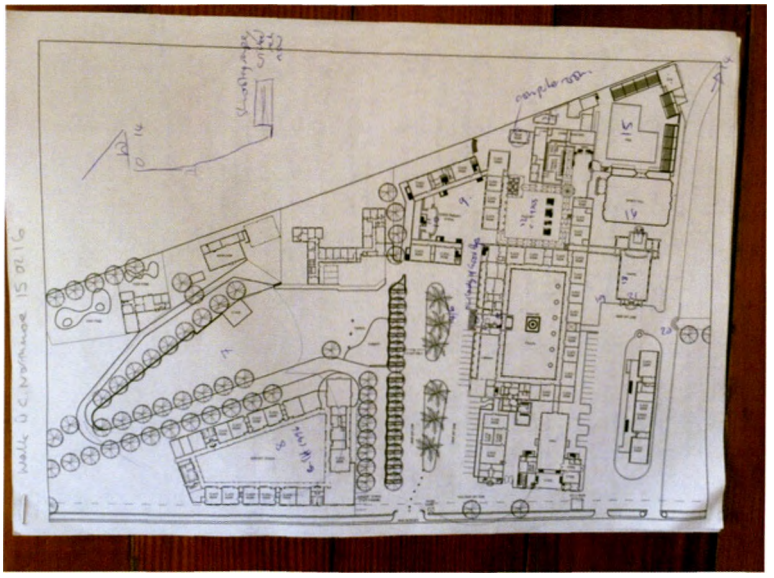
Storytelling is situated by G. Barton & M. Baguley as an important part of how we make sense of our existence within our surroundings. Before (textual) literacy we learn through listening to stories, today this is particularly true for the youngest in society but all of us continue to learn through stories. "Stories help people to understand their place in the world and make connections, and in doing so assist in the construction of their identity... schools are important places for children and young people to think about who they are." (Barton & Baguley 2014: 94). Linda Shopes offers a definition of oral history as having "democratic or populist meaning: oral history implies a recognition of the heroics of everyday life, a celebration of the quotidian" (2011: 451). Donald Richie sets oral history within formal research practices; citing intentionally recorded interviews around historically significant issues which are archived for posterity (Richie 2003: 19 in Shopes 2011). Some of the oral testimonies were recorded during the process of this research, but not all. Some information was imparted in unanticipated conversation. Shopes suggests that intentioned story-telling (as in an interview situation) as oral history can provoke more active reflection because the narrator has had to think around their recollections already. She also comments that "new media offer opportunities to restore the oral and the kinesthetic to oral history, and hence the layers of meaning communicated by tone, volume, velocity, pauses and other non-verbal elements of oral communication, as well as the performative

elements of the speaking body" (Shopes 2011: 460). Oral history is foregrounded (but not prioritized) in Footsteps. It is literally the embodiment of the community's voice. Its inclusion marks one aspect of the participatory nature of the project and as part of living and critical archival practice.

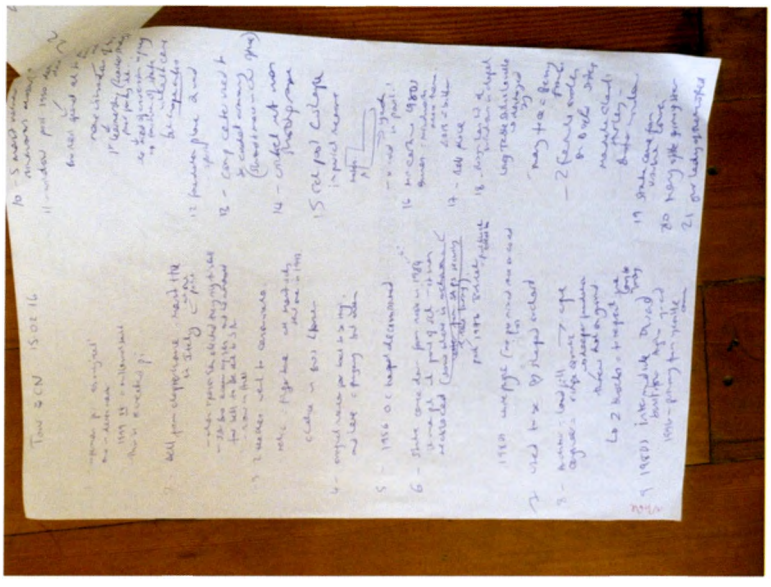
Other sources

Material for Footsteps came in a variety of ways other than through (physical) archival research, finding items in backs of cupboards or through static interviews. Walking around the school with staff, Brothers, alumni and learners I gathered personal recollections (or stories things that they had been told) as we moved through the grounds. I carried a number of A4 versions of the map of the grounds with me at all times when on the school premises for this purpose. I then transferred this information to the A0 version to build a layered visual of the narrative distribution.

During the walks I took at Sacred Heart with community members I 'mapped' their narratives:



This walk (image above and below) took place on 15.02.2016 with Colin Northmore, Head of College; some of the narratives are from his own personal experiences, others from those recounted to him.



I found the Institute of Marist Brother's website a rich source of material, particularly around the nature of the Institution and their presentation of identity.[116] Social media was a useful way to connect with the wider SHC community. On the school and alumni Facebook pages I found images, videos and comments by people that illuminated and added depth to narratives. [117] I had been lent a book by Ellen Howell, *Before Mandela's Rainbow,* a memoir by alumnus Edward Joffe (Joffe 2013).[118] In it, he detailed memories of playing marbles in a particular location in the school grounds and the game's part in community life. One of the first pink notes on my A0 map said 'marbles, Joffe p89'. I had noticed some younger learners playing marbles in the Foundation Phase Quad during one of my walks. Nearly a year later I came across a photo posted to the alumni Facebook page by Howard Thomas who had attended SHC twenty years after Joffe. He captioned it, 'venue for the Annual Marble Season'.[119] Below shows how these narratives combined in the app:

[116] Institute of the Marist Brothers of the Schools (FMS). Website *Marist Brothers* http://www.champagnat.org Accessed 09.02.2017
[117] Further discussion around the use of social media as a tool for Footsteps in Chapter 4.
[118] Howell is SHC's Alumni Relationship Manager.
[119] https://www.facebook.com/groups/2244097315/permalink/10153120122247316/?pnref=story Accessed 10.02.2017

Image: Howard Thomas

Today the Primary School children sometimes play with marbles in the Foundation Quad – supposedly only at break times. In earlier days at the College, certainly between the 1940s and 1960s, this area between the Memorial Chapel and where the Science Block now stands was known by the boys as the best place to play.

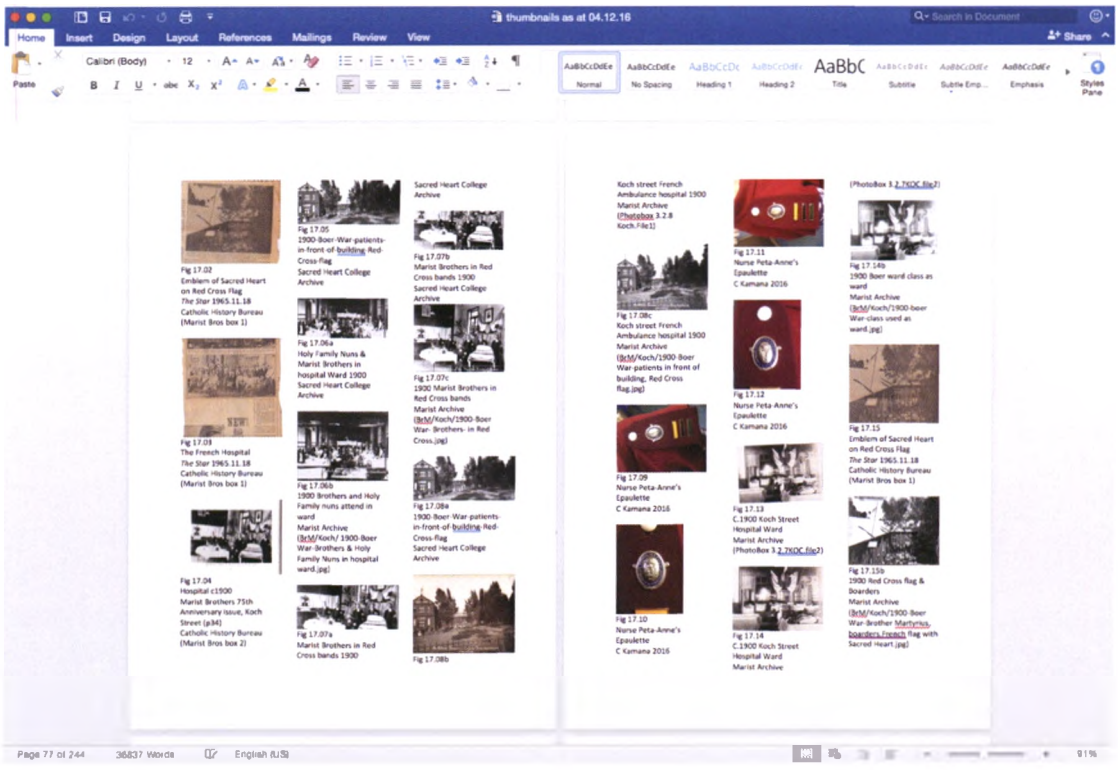
[show less]

This photograph, captioned "venue for the annual 'Marble Season'" was posted on the Sacred Heart/Marist Obs Alumni Facebook page by Howard Thomas, matric in 1963. He took a series of photographs in his final year at the College on a Brownie Box camera, including this one. Howard Thomas is not the only alumnus to recall marbles being a part of school life. Edward Joffe, a pupil in the 1940s, described the following in his memoirs:

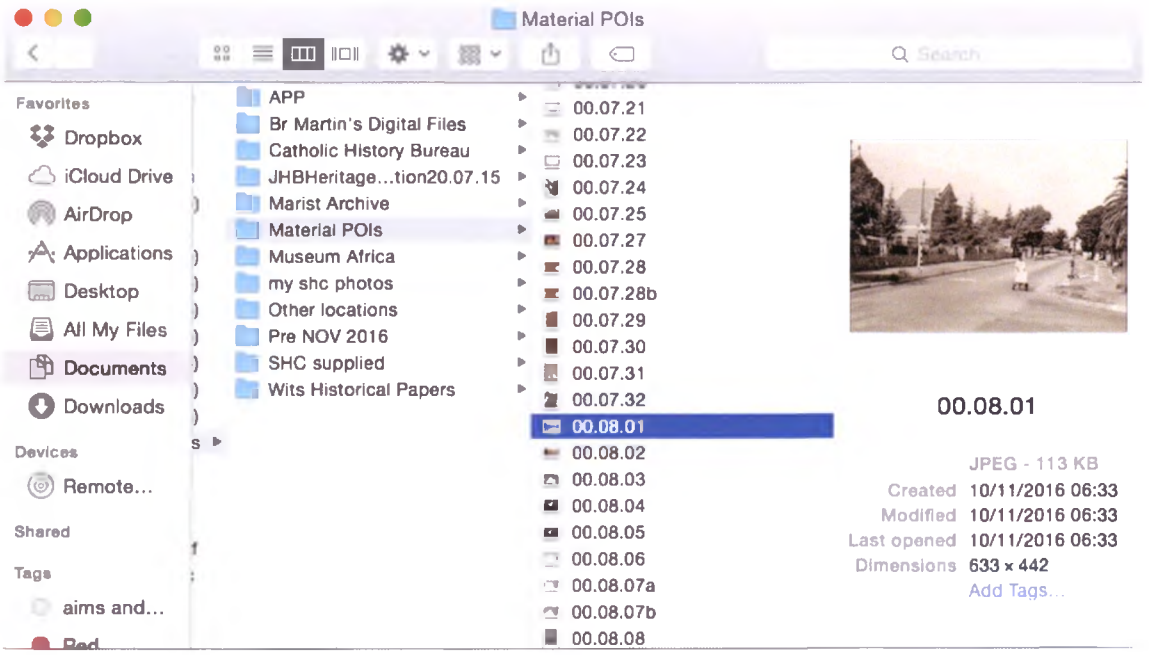
> "The marbles site was the driveway between the buildings and the main rugby field. Proximity to the classrooms enabled us to extract every last moment of playing time before the bell summoned us back to lessons. The area was sheltered by pine trees and riddled with small shallow craters used to play holey-holey at which the Portuguese guys were particularly skilled. This game was vaguely reminiscent of billiards without the cue and demanded remarkable dexterity."
>
> *Joffe 2013:89*

3.6 Researching the practical component

Over about a year and a half I had been collecting images/stories/things relating to the SHC community. I combed school yearbooks, archival documents and connected sources for narratives that could be spatially connected to the community, combined oral contributions from today's community. I scanned what was physically possible and built up notebooks containing detailing narratives in relation to what was not 'scannable'. From approximately 15,000 items I selected (based on criteria detailed in 3.5) 2,000 as thumbnails from which to eventually select for the app, organised digitally as follows:

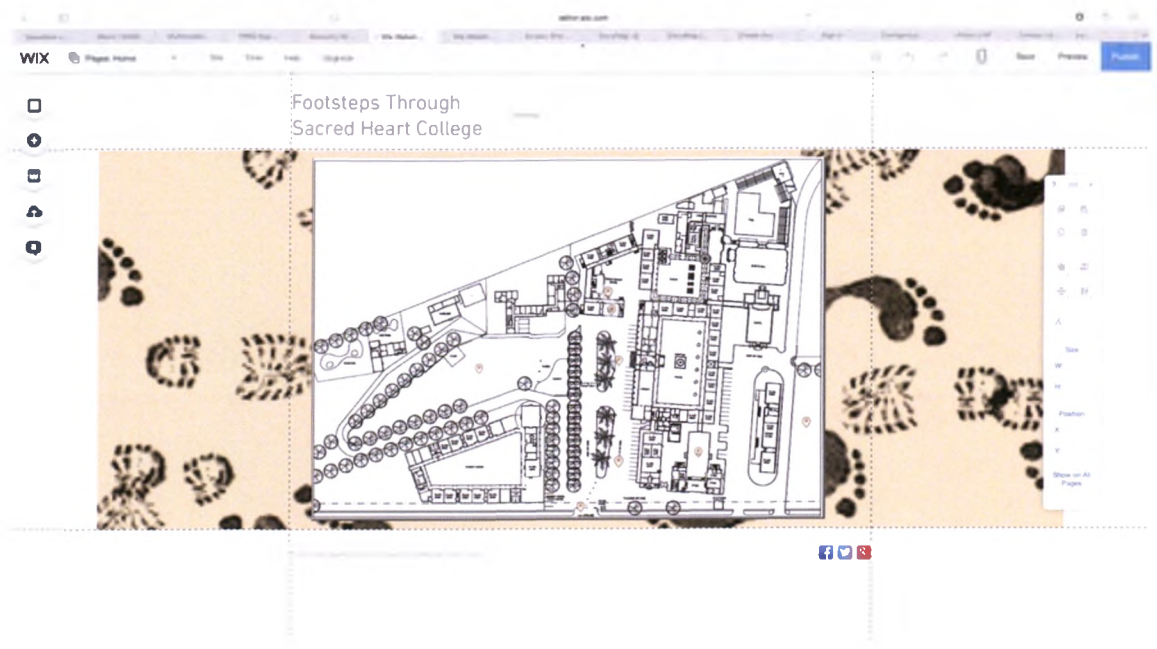


In a way, the research created 'another' archive. (above: thumbnail contact sheet with "biography" of item (Hamilton 2011: 321-327), the "backstory" was compiled in separate documents, below: corresponding digital image files). Once the POIs were identified based on the narratological themes which recurred most often, the images were categorised by location and/or theme, corresponding a digital file number with that on the contact sheet.



At the beginning of the research project I had considered building a website/online exhibition that could be accessed as an embed in the College website.[120] I experimented using wix.com:

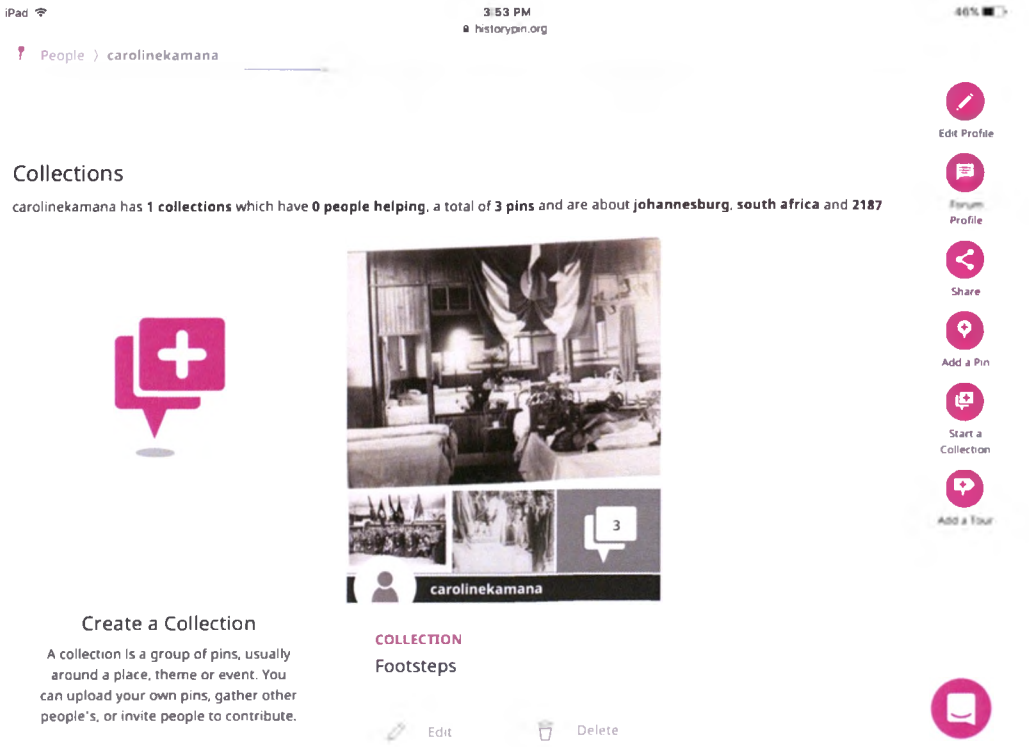
[120] The College are keen to continue this line of thinking, in conjunction with the app, and use the material collected to embed into their school website. The app would situate those who are physically able to access the school with the community heritage. A website would provide access to SHC's cultural heritage for those unable to visit (such as those who have emigrated or are in nursing homes – as was suggested by the Alumni officer). Though I concede it would be a useful device with this purpose in mind, from the perspective of the research, it loses the potentiality for tangible 'enculturation', discourse amongst a cross section of community and of course, the geosemiotic emphasis of the communal narrative.

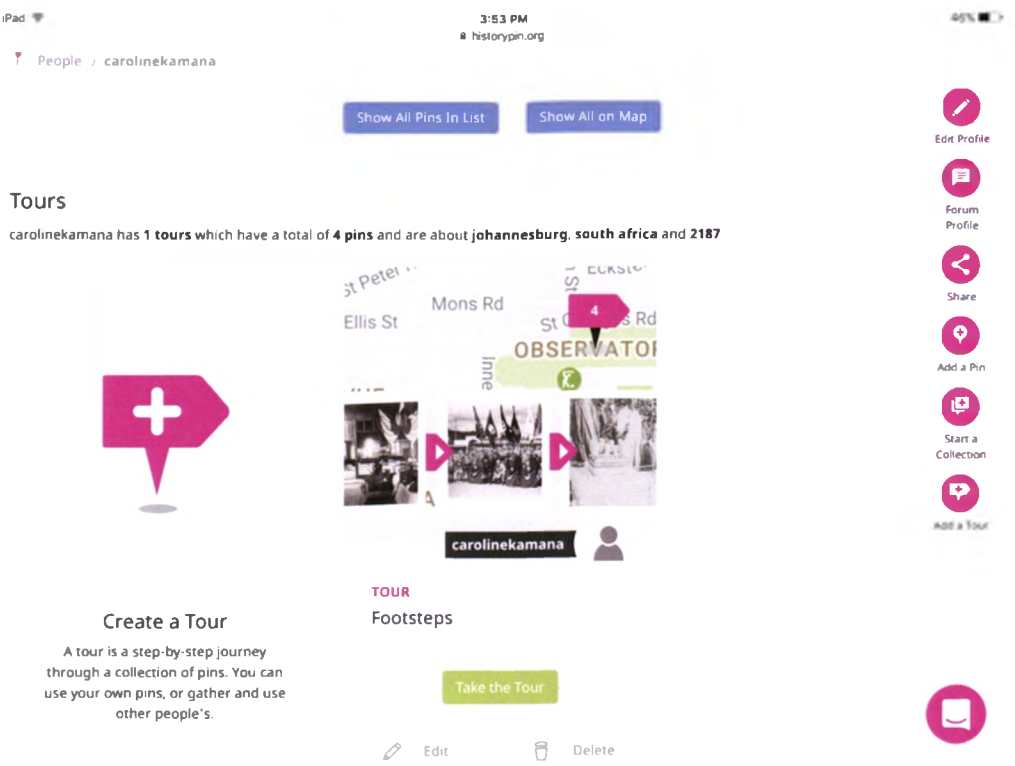


I used the PDF map on which to superimpose pointers for each POI (above).

It was a straightforward mode in which to work and offered options for incorporating voice, audio, image and text.

www.historypin.org for example allows you to 'pin' (i.e. situate) photographs into a Google Maps format. It is an open platform and as such anyone can add a photograph to a location and comment thereon. In this respect, it is a fantastic tool for community meaning-making and discourse.





However, its limitations are firstly that it relies on a strong internet connection (data usage is large), it is a 'step-by-step' set journey and only one image can be 'pinned' to a location. This restricts the scope for historical developments and 'then/now/other' kinds of discussions. Though there are a number of website based mapping platforms they did not allow enough flexibility around content for the purposes of Footsteps and I was concerned about connectivity. I envisaged several narratives (image/video etc.) per POI that traced the (non-linear) "continuum" that Sacred Heart set themselves within. Offering a number of perspectives at one POI would first "enculturate" and second encourage ambulatory and critical thinking practices.

I spent time engaging with apps built for giving remote access to museum collections and art collections.[121] Because Footsteps was set for use by a community and to come from the community as a resource I didn't want to create a stagnant repository or something

[121] Such as ones created for the The London Transport Museum in London https://appsto.re/gb/N56Qbb.i and The Frick Collection in New York https://appsto.re/gb/RpxR0.i .

'reminiscent of Encarta' (Indu Chandrasekhar 2012).[122] Nor was it intended to focus on the aesthetics of the 'things' displayed which platforms like Google Art Project promote.[123]

There are a number of 'build your own tour and we will turn it into an app' platform accessible online. Unlike the 'build your own' website platforms discussed, these aren't free services. These include www.youvist.com and www.mytoursapp.com . It wasn't going to be possible to fund the 'proprietary' app creators to generate an App.[124] But it was possible to create content for an app on these sites without getting to the generation stage. I spent some time experimenting with these formats using material collected to assess how the materials might look in app form.

Some screengrabs from my experiments with www.youvisit.com :

[122] Chandrasekhar, Indu. 2012. Design Museum Collection for iPad review in *The Telegraph* accessed at http://www.telegraph.co.uk/technology/mobile-app-reviews/9198471/Design-Museum-Collection-for-iPad-app-review.html

[123] https://www.google.com/culturalinstitute/about/artproject/

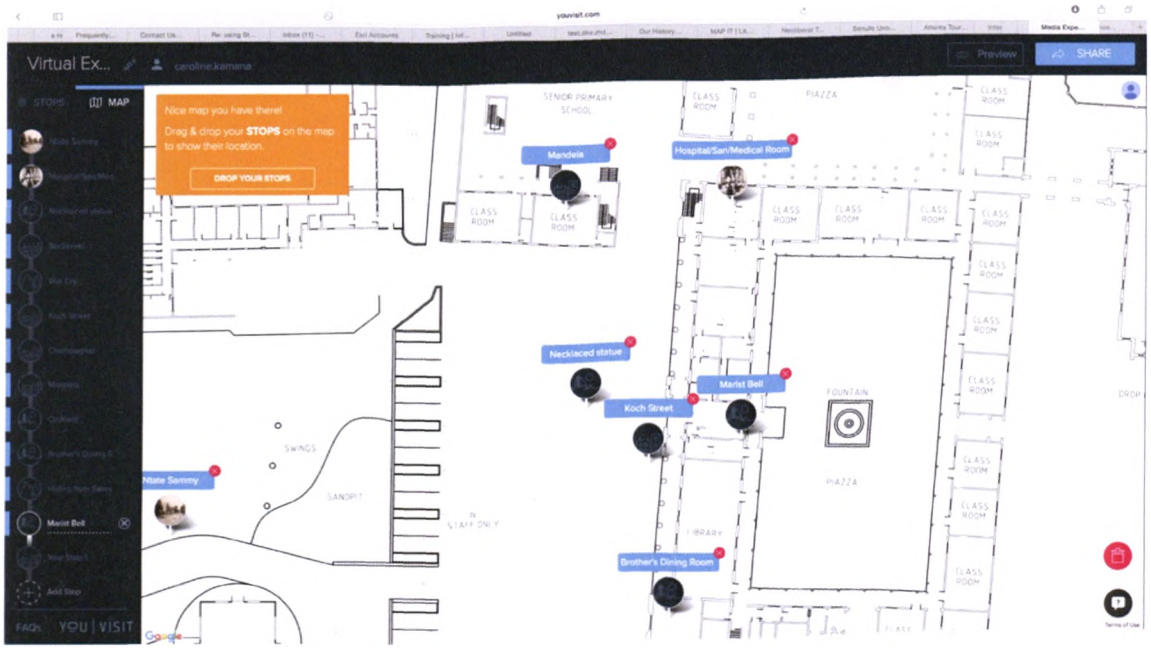
[124] These app building websites charge for building services which turn what you 'drag and drop' onto a website interface on their into code to build the app. Then they 'own' your material (thus proprietary) and arrange for its publication (generation) through iTunes or Google Play. Costs at a discounted rate (for schools and educational projects) started at (US) $995 (set up) plus an annual subscription starting at $350, for basic 'membership' which didn't allow for continual updates of materials. (www.mytoursapp.com)

I could attach several interrelated things (photos, audio etc.) to one location on a map and could add a series of 'stops' to which I could attach text (above).

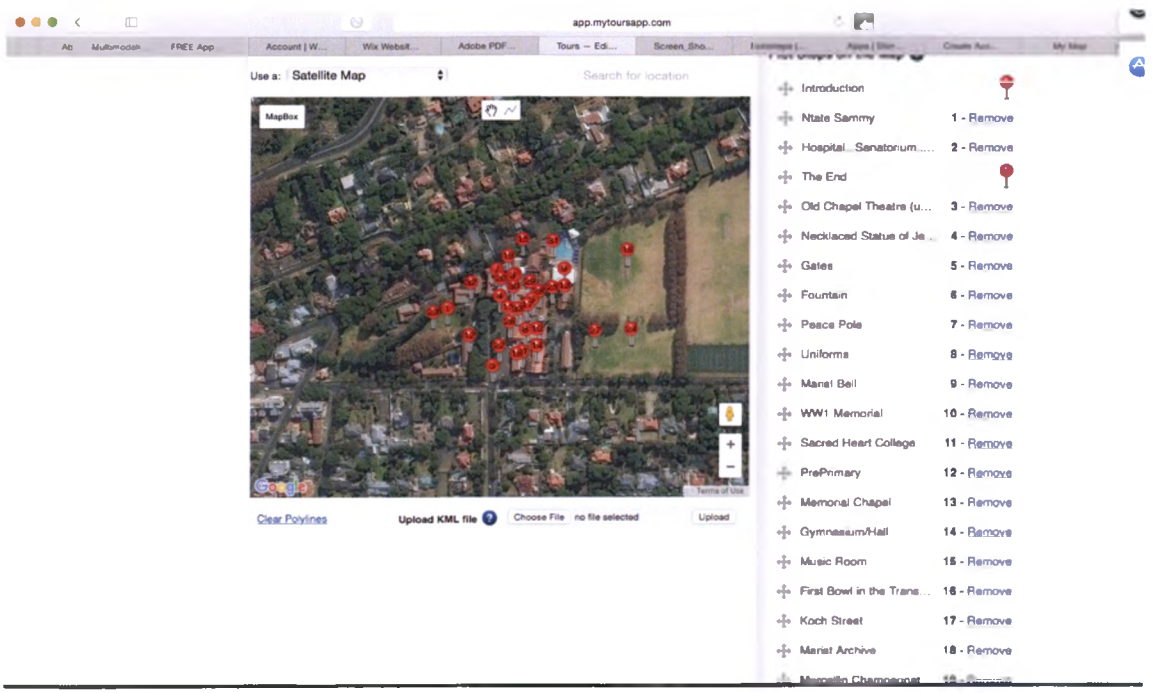
Within each stop you could click on an image to make it larger and isolate it from the other visuals (above), which was a feature I noted. This possibility of viewing a photo in series with others or by itself would offer a further multiliterate option for meaning-making.

Each stop could be edited in the format shown below:

I uploaded the PDF that I was using and from there 'plotted' the stops on the map by literally dragging them across from the left-hand side of the page onto the PDF (below).



I also tried experimenting with www.mytoursapp.com



Here I was able to highlight SHC's location in Google Maps and use this to plot the 'stops'. One of the limitations of this particular format was a specific beginning and end point of a 'tour'. This can be seen in the fixed points 'introduction' and 'the end' on the right-hand side of the screen (though the markers can be moved around in order the introduction and end pins could not be removed; unlike others which could be added or removed at will).

There were other options for app creation. http://storymaps.arcgis.com/en/ indicated that, at no cost, one could create and deploy narrative rich multimodal websites and apps which were "contextual tools for mapping and spatial reasoning so you can explore data and share location-based insights".[125] *StoryMaps* is one of ArcGIS Esri's offerings and offers a range of ways to 'tell a story' through a map based platform. [126]

[125] www.esri.com/arcgis/about

[126] ArcGis. Is a software publisher which has been developed by Esri who manage and supply the software. Essentially it is a data viewer for maps. It is used for creating and using maps, compiling geographical (topographical, environmental and other) data, geographical data analysis. Esri supplies and manages the software. It can be used for a number of functions; from creating detailed socio-historical or geographical layered maps to narrative text and/or visual information sites. www.esri.com/arcgis/about and http://www.arcgis.com/features/index.html

An example of a multimodal ArcGis created and hosted website/app. *Making Waves: The Evolution of SKA* is shown here as a website format but is also available as an app.[127]

I made contact with the Wits School of Geography, who subscribe to Esri, and through them registered as a Wits student user of the ArcGis Esri platform.[128] I could then access online training to learn how to build the app and use the ArcGIS repository to host Footsteps. I spent quite some time trying to learn from the live webinars, to understand data inputting, coding and other geo-technical systems. It was beyond my capabilities (not least within the timeframe available for the research project). I still needed to find a way of creating an engaging and user-friendly digital resource.

3.7 Putting it all together

I sought assistance from the Digital Arts Division of Wits School of Arts.[129] Through this an opportunity arose for collaboration with professional software developer and computer programmer, Mike Geyser. His interests in the virtual museum space and public/community

[127] *Making Waves: The Evolution of SKA*. Accessed 05.03.207 at: http://www.arcgis.com/apps/MapSeries/index.html?appid=8526c4d4ab9948fca44e35f7d7f850d2
[128] Through Dr Stefania Merlo, Lecturer in GIS (Geographical Information Systems) and Remote Sensing.
[129] I met with Hanli Geyser, Head of Division of Digital Arts and Lecturer in Game Design

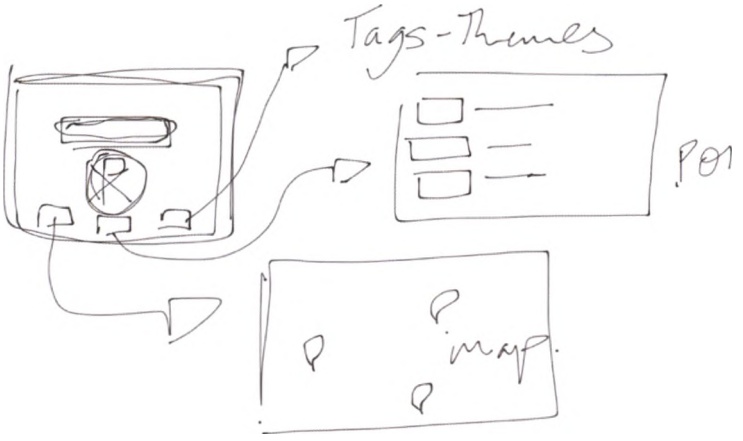
web usage led to meeting to discuss working together on Footsteps as a project. He generously offered his time and skill to create the technical platform and virtual repository for Footsteps.

Initial discussions with Mike, during a five month of the collaborative process, were centred around practical constraints of timing, storage for data and feasibility of desired app features. One of the first considerations was layout. Kress asks, "is layout a mode?" Can layout produce meaning? (Kress 2010: 89-92). The aim was for the layout to be simple yet engaging. Image sizes, positioning, font, spacing and so on needed to be considered. If layout is confusing, what likelihood is there that meaning-making resulting from that mode is clear or effective?

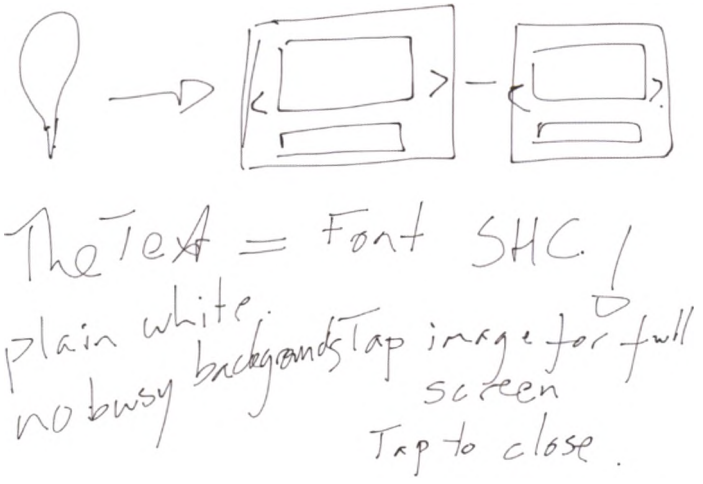
Below is an example of a considered layout; rejected because of its cluttered visual message.[130]

[130] The intention here was that each image could be clicked on to enlarge and open in a new screen. Text, if relevant, would support the single image in a slide.

A cleaner and more user-friendly layout was decided on:

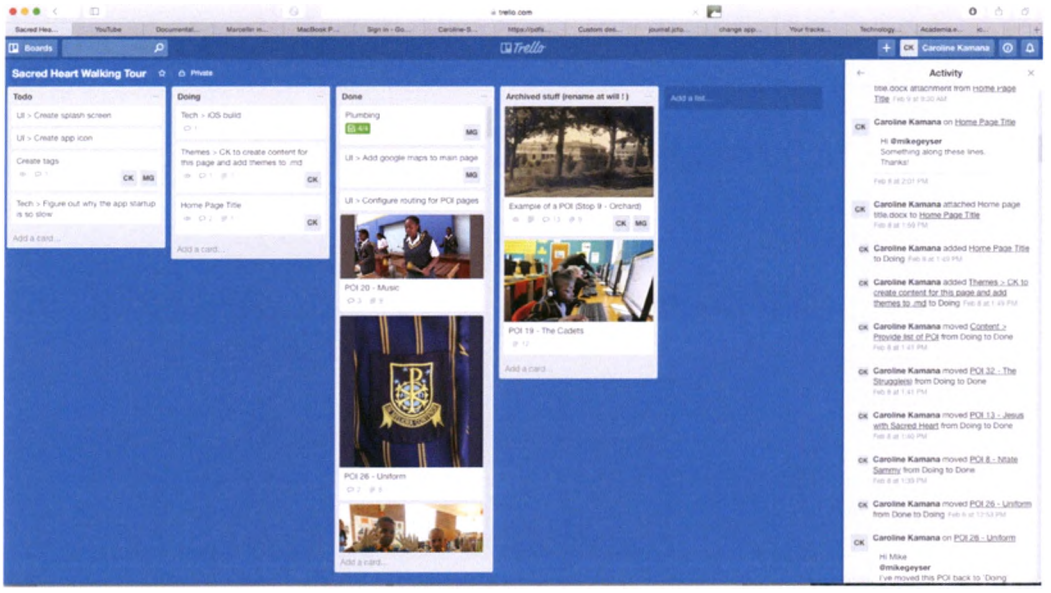


(Image: Mike Geyser)

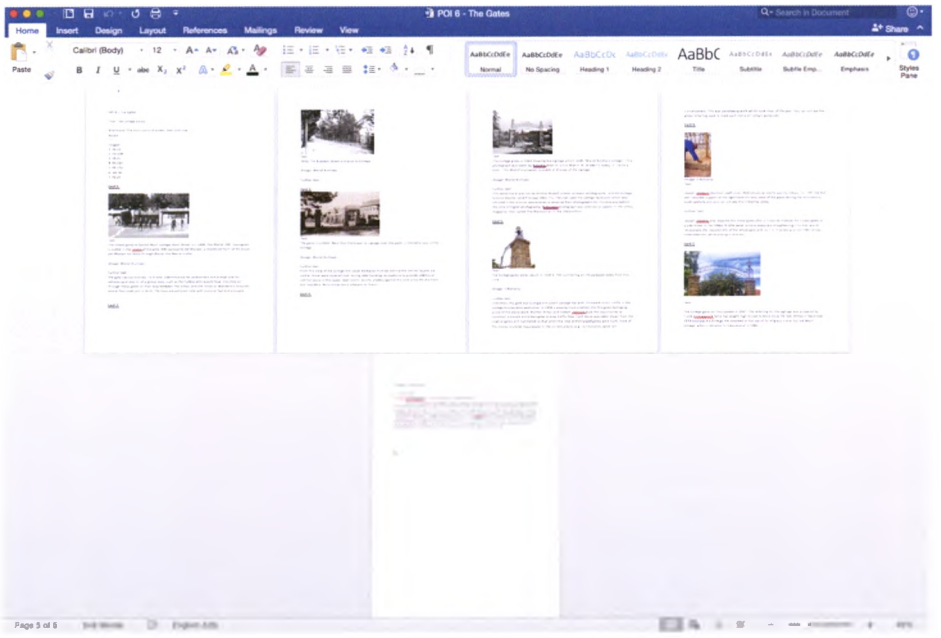


(Image: Mike Geyser)

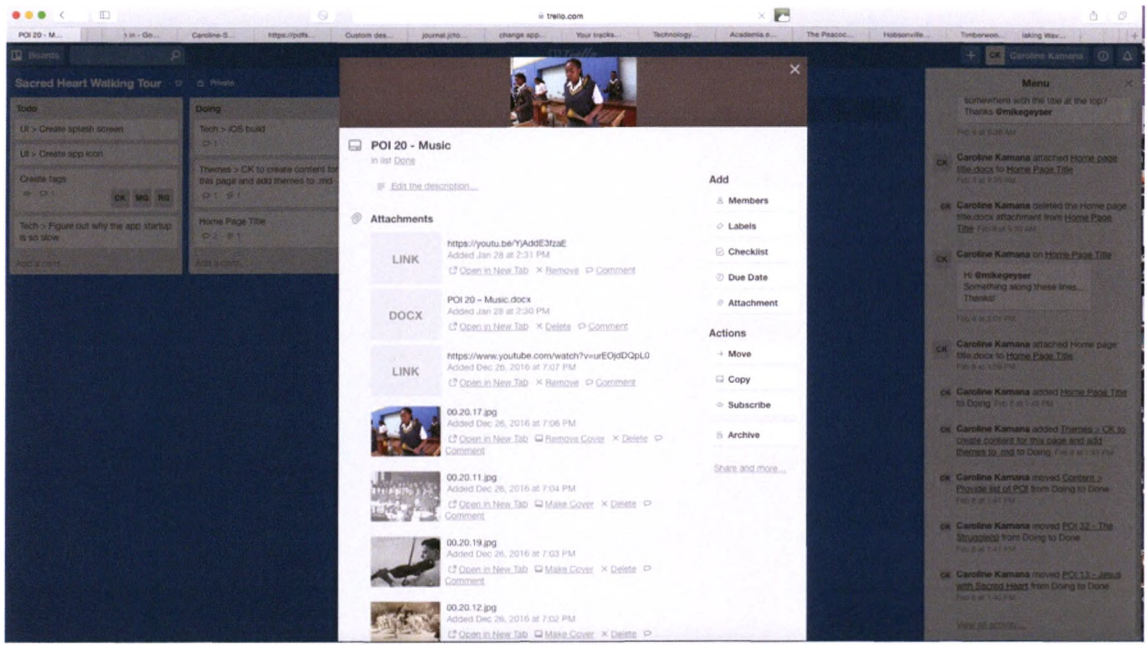
To facilitate collaboration, and to keep track of changes/ideas/progress, Trello, a pinboard-like web based facility was used.



Mike created the repository, skeleton for the app and the cloud build while I worked on the content for each of the POIs. For each of the 40 POIs a Word doc. was created, using images that had been selected for the thumbnails contact sheet and information gleaned from archival materials (physical and other) combined into one narrative:

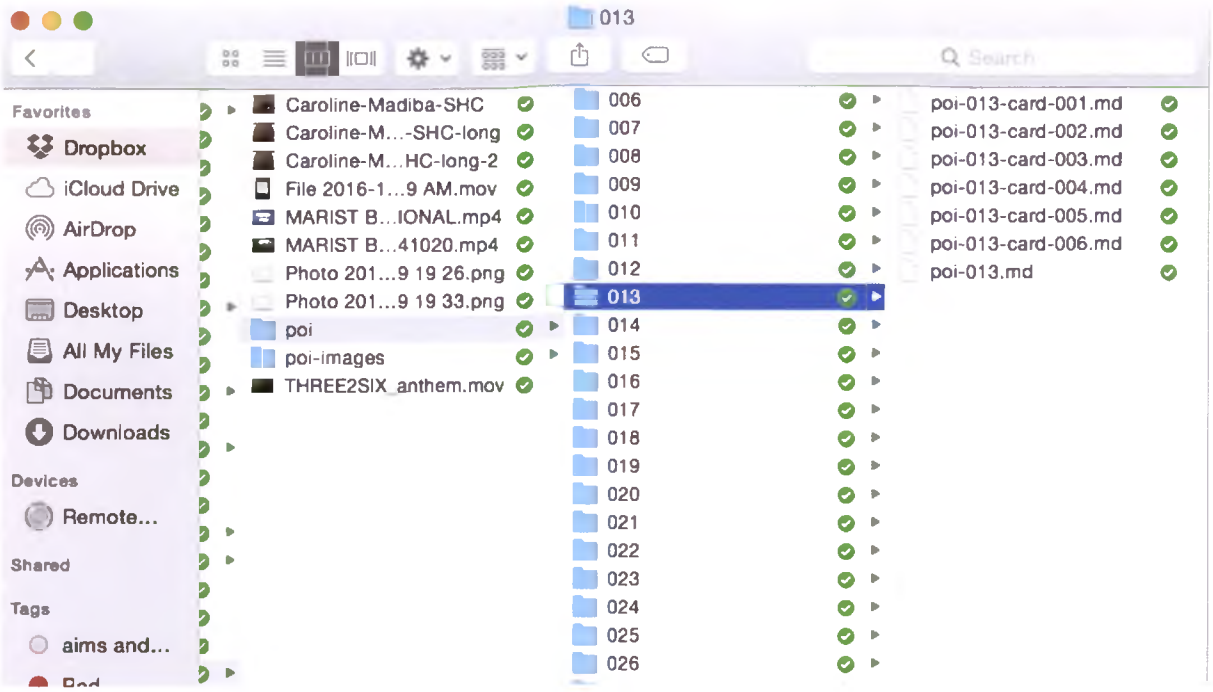


These Word docs. were uploaded onto Trello, along with images to be used on the slides and links to either SoundCloud or YouTube (from where uploaded material could then be embedded into the app).

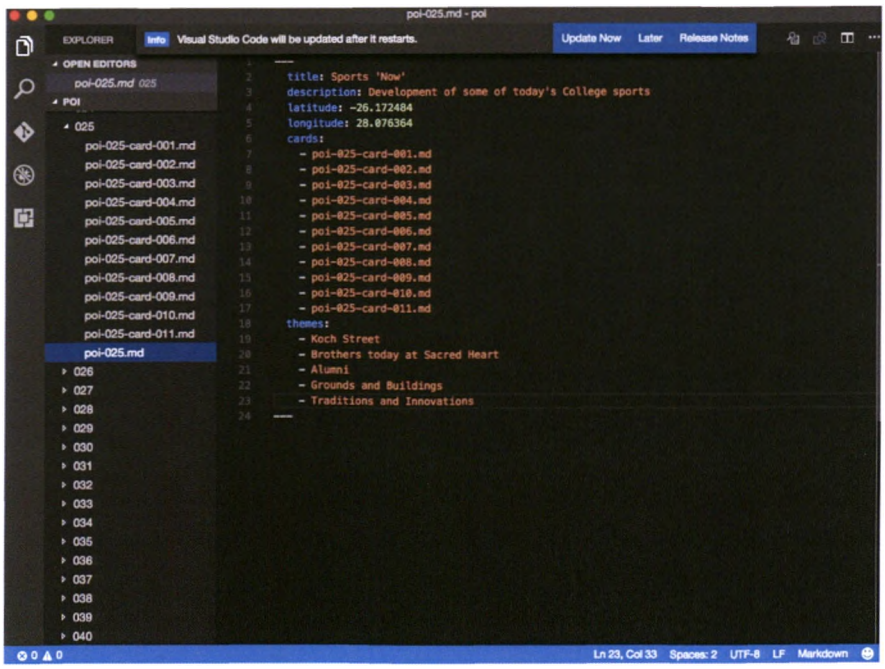


Initially Mike uploaded this data using JavaScript and HTML5 to code the app, which was being hosted on Ionic.[131] Later in the collaborative process I was introduced to using Visual Studio Code.[132] Linked to a shared Dropbox file, containing data for the .md files (light text files used in coding), it enabled the .md files to be read/edited without my using JavaScript or HTML5.

[131] Ionic Framework is an open-source platform for hybrid (using both JavaScript and HTML5) mobile app development. Ionic View is the platform through which one accesses the app.
[132] "Visual Studio Code is a lightweight but powerful source code editor which runs on your desktop and is available for Windows, macOS and Linux." https://code.visualstudio.com/docs I did not write code but rather added content for the app over Mike's existing coding. In some instances, where I needed to rearrange layout of slides or change modes for delivery of content, I moved coded sections from slides which suited the purpose and overwrote the data.

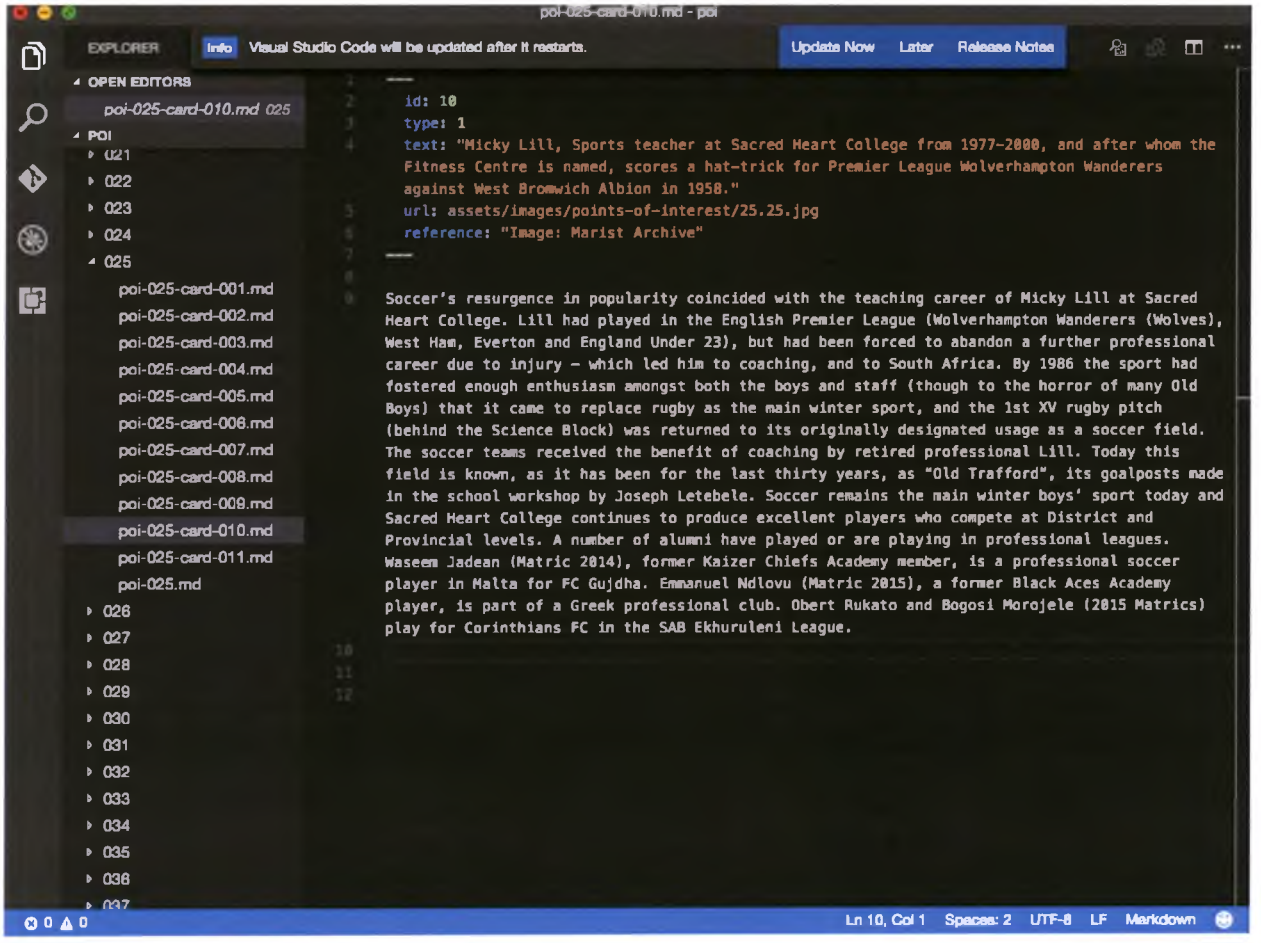


The POIs had a card per slide (above: as visible in Dropbox) and a 'master' card (below: the master card in .md format in Visual Studio Code). The 'master card' contained GPS co-ordinates for the plotting of the POIs into Google Maps (which is the map interface on the App) and themes which allow for the navigation by the participant in a number of ways.[133]



[133] Functionality of the App is discussed in Chapter 4.

The next two images show how the .md files are translated into slides in the app.



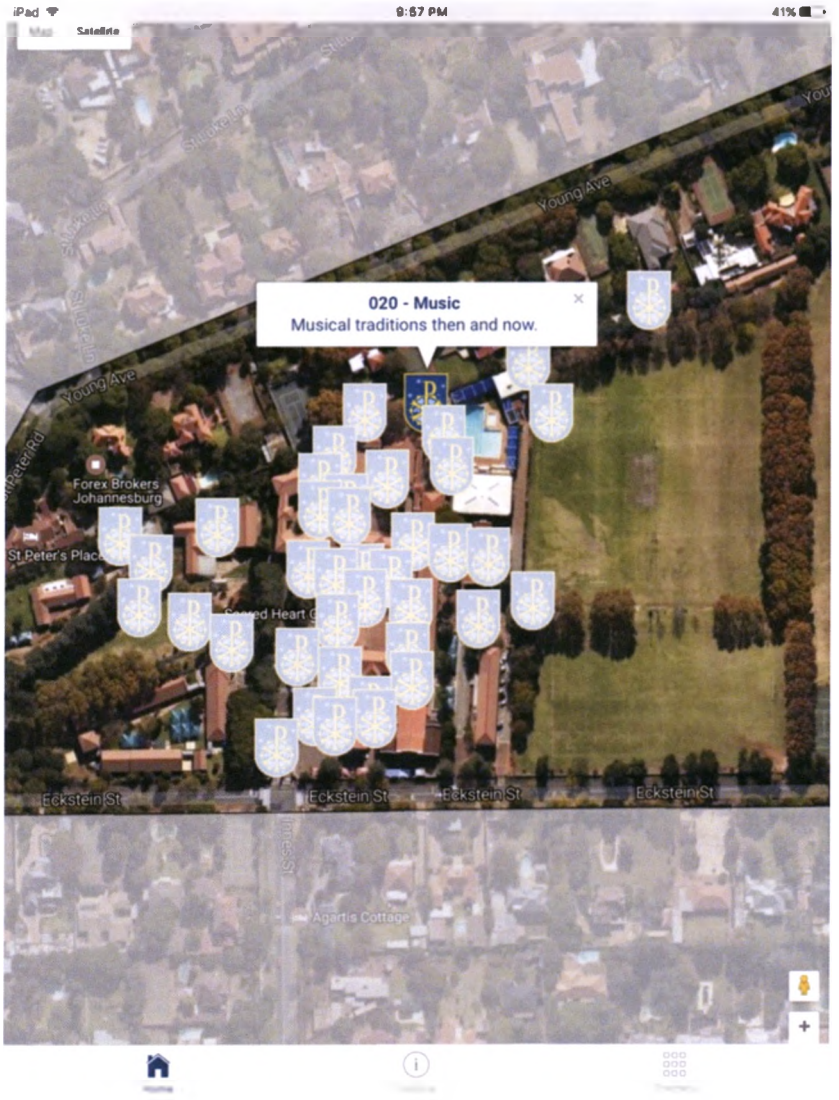
These two images (above and below) show how the .md file informed the app slide.

During the design process the POIs showed numbering (see below). This facilitated inputting code. Computers don't work in the rhizomatic way that meaning-making does.

Because the walk(s) were intended to be experienced without a set route but rather as to evoke how one might be "drawn by the terrain" it was important that the numbering was not visible. This 'invisible' function is explored in more detail in the next chapter.

The pointers (above in red as like the generic Google Map pointers) were experimented with. The idea of using College badges to mark each POI is shown below, with the one 'clicked' on showing its full colour range to differentiate from the other POIs not being

viewed. However, these were not suitable for they could not be reduced in size to avoid the home page looking cluttered or to enable accurate touching of a badge. Google Map pointers have 'invisible' space which makes them appear smaller but in fact they are the same size as the badges shown below. Unfortunately, the badges could not be designed in the same way.



The following chapter discusses how the app functions. The final chapter will evaluate how the app supports and informs the research process and the questions it set out to investigate.

4: Practical Component: Footsteps through Sacred Heart College

How to access:

1. If you are using an iPad go to (and download):

   https://itunes.apple.com/us/app/ionic-view/id849930087?mt=8

   If you are using an android tablet go to (and download):
   https://play.google.com/store/apps/details?id=com.ionic.viewapp&hl=en

2. Create an Ionic View profile
3. Ensure Location Services are enabled on your device for Ionic View
4. Click 'Preview Shared App'
5. Use your Ionic View profile to experience Footsteps with App ID: 7a63e725
6. Touch screen to activate Footsteps

How to best experience:

1. Use your tablet in portrait mode
2. Touch a pointer and explore further by clicking pop-up text
3. Access SoundCloud clips in browser mode only

Sacred Heart College is situated at 15 Eckstein Street, Observatory, Johannesburg.

4.1 Tracing Footsteps

"Their story begins on ground level, with footsteps. They are myriad, but do not compose a series. They cannot be counted because each unit has a qualitative character: a style of tactile apprehension and kinaesthetic appropriation. Their swarming mass is an innumerable collection of singularities. Their intertwined paths give their shape to spaces. They weave places together. In that respect, pedestrian movements form one of these "real systems whose existence in fact makes up the city". They are not localized; it is rather that they spatialize." (De Certeau 1984: 97)[134]

In the same way that Lamoureux suggests that any (art) tourist who engages with spatially indexed art is a flâneur of sorts as they somehow partake in the spectacle of the city (1996: 121), the SHC community member through their daily movements around the college grounds is, like De Certeau suggests, weaving their narrative(s) into the character of their places and spaces. Each one leaves their trace in the meta(and)physicality of the College. The footsteps of SHC trace, intersect or deviate from those left before, imprinting something of their selves into the place. (In)visible for those who come after. Their footsteps are at the same time 'myriad', a 'swarming mass' and 'singularities' (De Certeau 1984: 97). Tracing (or traces) evokes the resonant and wondrous power of the things that are the community members, buildings, artefacts and narratives that make up their living archive (Greenblatt 1990: 48 and Spieker 2016). Walking is the practice that allows for an embodied and reflective experience of meaning-making and for the momentum of the community and is the literal way in which we step into future possibilities.

Footsteps, the app, supports this by revealing 'slivers' of archival materials that are currently unknown to the majority of this community, at geosemiotic markers unseen as they pass by, on foot, every day. *In The Footsteps of Marcellin Champagnat: A Vision for Marist Education*

[134] De Certeau quotes from Ch. Alexander, 1967. La Cité semi-treillis, mais non arbre. *Architecture, Movement, Continuité*

Today (International Marist Education Commission (FMS), 1998) is the handbook by which the College ethos is set. Vision implies thinking or seeing ahead. in several modalities. It also alludes to the ambulatory 'moving towards' of this research.[135] Footsteps, the app and walk(s), encourage a pedagogy of possibility (Simon 1992), through critical reflection on their shared heritage, as a community. Footsteps (through Sacred Heart College), as the title for the research project and for the app, references both this handbook and De Certeau's quoted words above.

4.2 Overview

The App, Footsteps, is designed to be a supporting resource for the walk(s) which engage community members holistically with their environment. The community as 'living archive' and the App contents as representation of part of their fabric; juxtaposed with the now (as visible by the participant in the locations) it encourages thinking about what makes up SHC and where this might develop. The App offers narratives in several modes of delivery to facilitate this in an embodied and ambulatory manner.

The text is in English. Though members of the community have a range of home languages, their verbal language of communality is English. But there are several other languages that bind them together. The grounds see bodies and vehicles that flow in expected patterns; there are noises (school bells, lightning sirens, war cries), stillness (in sacred spaces like the Memorial Chapel) and signposts (desks in classrooms indicate formalised learning spaces, jungle gyms and soccer posts denoting physical activity areas), textures (soft chairs in the library, wooden knobs to discourage sliding down bannisters, pressed metal ceilings denoting antiquity) and tastes (Uncle Sammy's ice-creams and the sticky buns on feast days). Each of these things signals something about the community in its own lingual mode. Similarly, Footsteps offers a multimodal and embodied experience; walk(s) through the

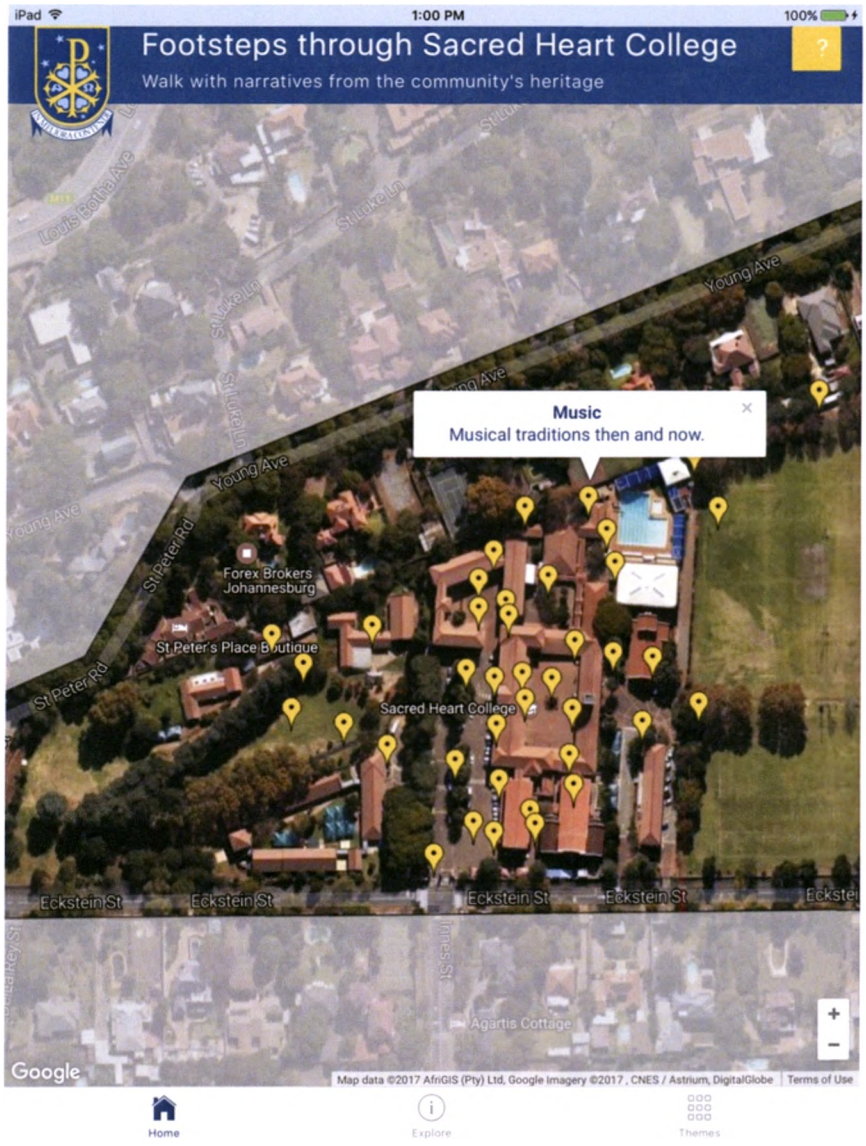
[135] Moving towards 'enculturation' of the SHC community. Moving towards 'thinking' as CoE as an artistic and dynamic practice. Moving towards an understanding of (arts) education in the spaces between the traditional school and the museum. Moving towards understanding how learning can take place in the school but not in the classroom as facilitated by the resources a community already has. Moving towards is not necessarily linear. It is, similar to Rogoff's suggestion, about the movement itself as what propels thinking, action and transformation (Rogoff 2010)

grounds with 40 Points of Interest (POI). These highlighted places denote some of the visible places for multiliterate meaning-making potentialities and plenty unmarked spaces to discover (De Certeau 1984).

The Home page is an aerial view of the grounds, taken from Google Maps, filled with pointers. These pointers mirror the 'gold' that is prevalent in the SHC school badge.

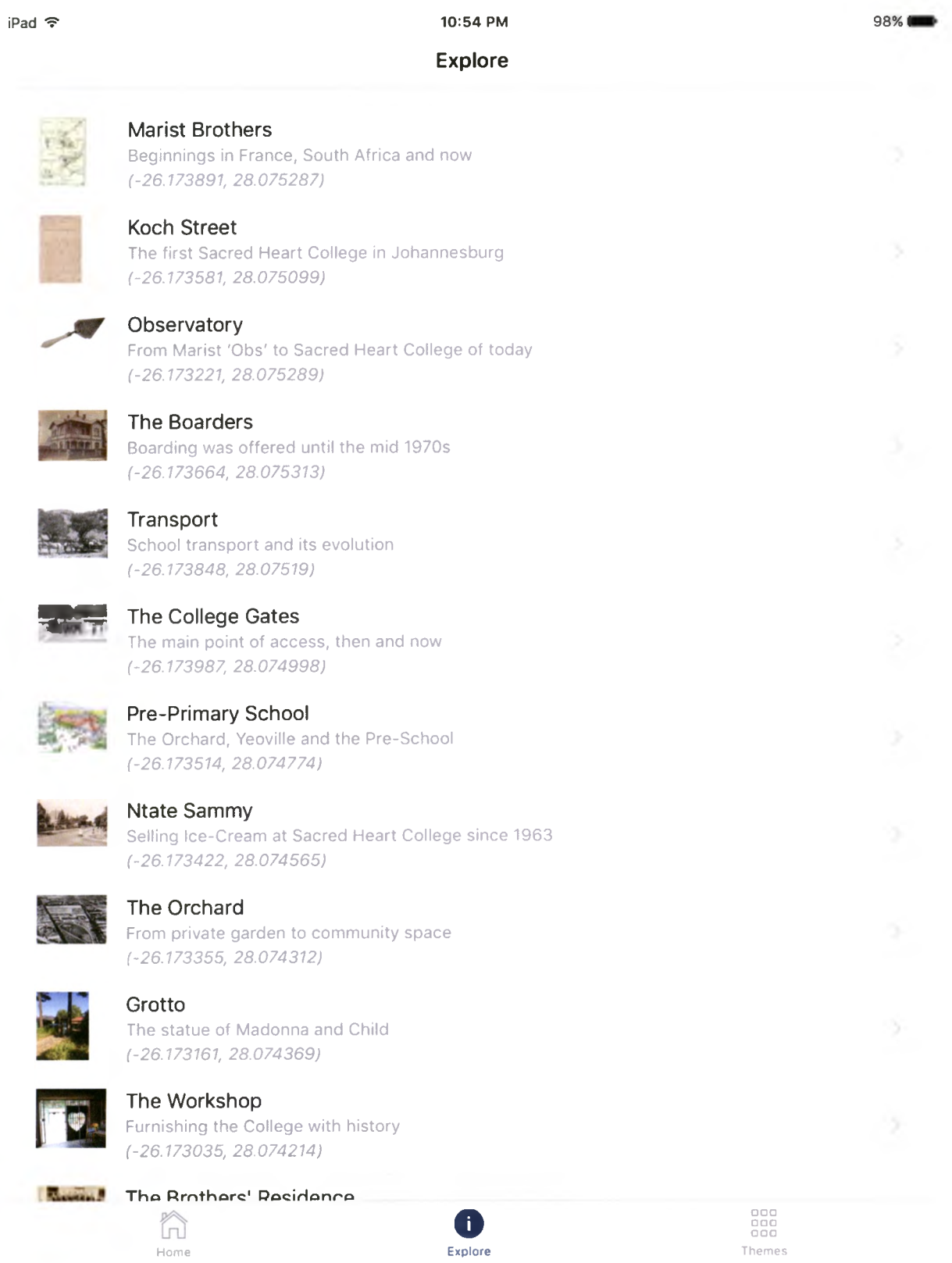
The Home page also features a help button (the **?** in top right hand corner). This contains instructions (the only three instructions in the app) that explain how the app is best experienced.

No numbering is visible on this page and the participant is invited to make a choice with where they wish to begin. Each pointer can be clicked on and at this point reveals its 'label'.

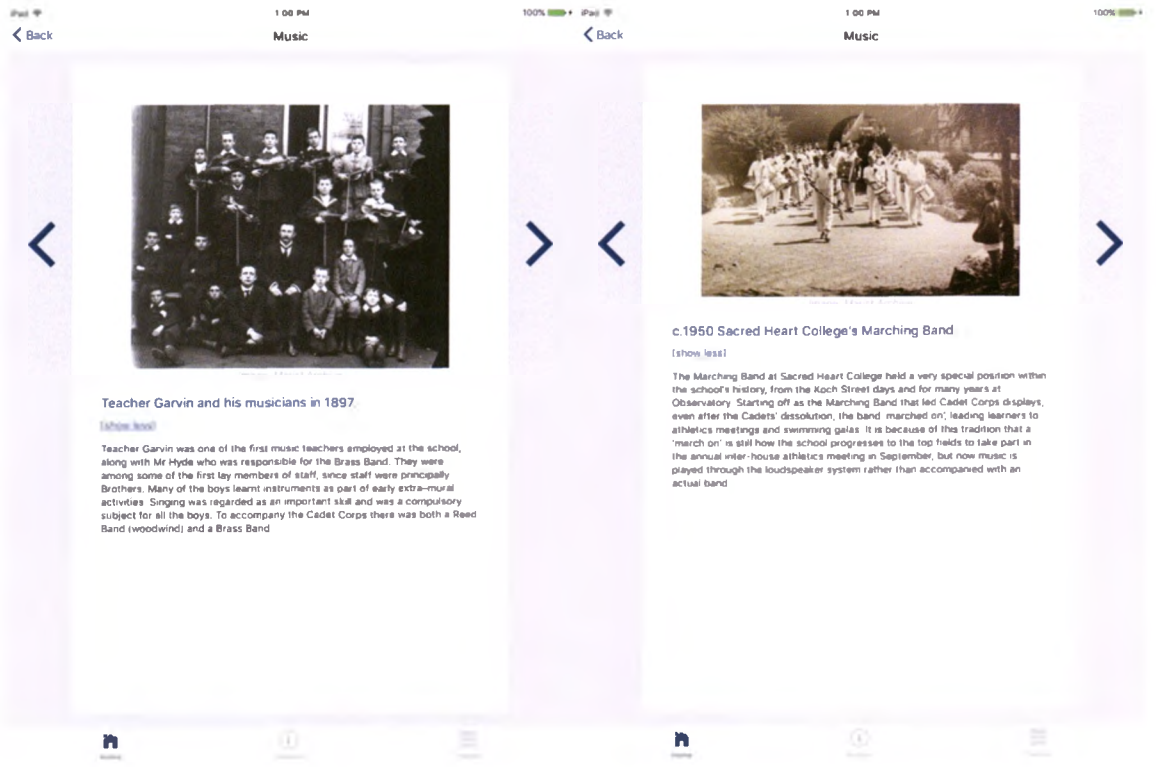


Observing people testing the App demonstrated that only a small proportion of people looked for "number 1" or starting point. Rather they tended to start from where they were physically located in the grounds at the time (perhaps asserting their own geosemiotic mark) and work from this point. However, for those who prefer a more 'guided' walk they can use the list format on the Explore page as a suggested route. The Explore page lists all the POIs (shown below). One is through the Explore Page(s). This takes you directly to a POI without 'using' the map (indicated by the > symbol on the right-hand side of the page). This feature could be useful during discourse by adding contextual community narrative representing ways that the participant sees links; or they may wish to cross reference something alluded to in another slide whilst 'pausing' to reflect during the walk(s). GPS co-

ordinates are provided which the participant can use to refer to if needs be. To access the other POIs which are not visible in this screengrab the participant scrolls down the screen.



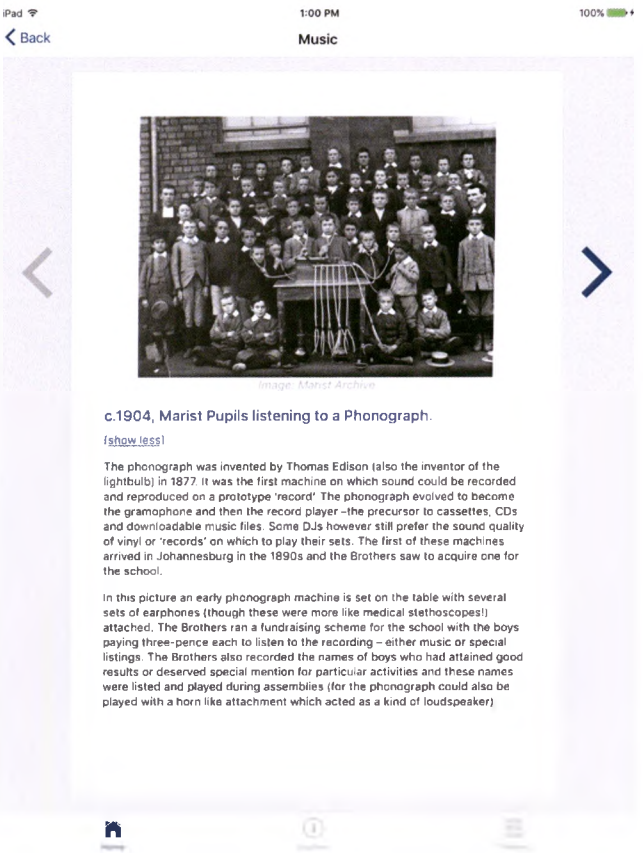
Clicking again on the pop up text 'label' on the Home page (or following the > on the Explore page) takes you into the POI's contents. Each POI has a series of slides (c.6) which can be accessed by swiping, from left to right, using the arrows on each side of the slide. Often, but not always, the material in the POIs is arranged chronologically, with references to the now interwoven with happenings in the past.



Each slide allows for a variety of ways in which to access the material. The image can be enlarged. Touching an image opens a further window which displays a larger version of the image. The slide can also be viewed with less or more text at the touch of a button. This allows for the primary mode of engagement to be chosen by the participant. The next three images show these functions.


iPad
11:20 PM
97%
Back
Music
Image: Marist Archive
c.1904, Marist Pupils listening to a Phonograph.
[show more]
Home
Explore
Themes

or

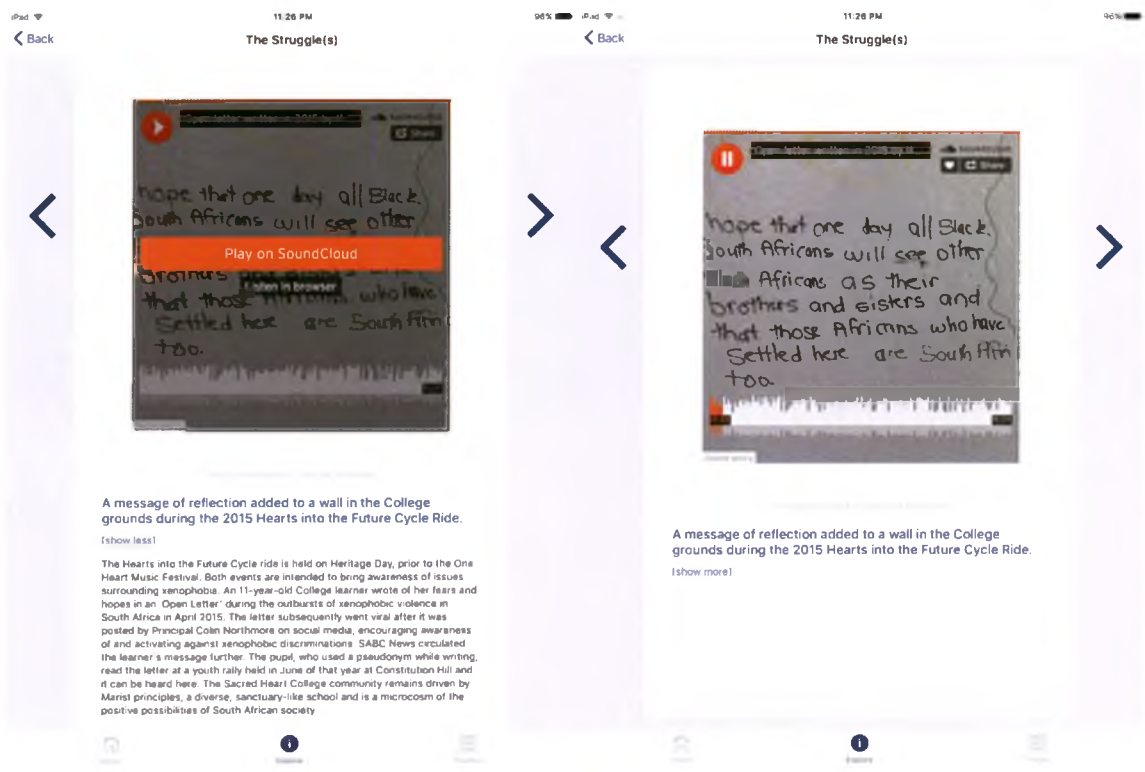

iPad
1:00 PM
100%
Back
Music
Image: Marist Archive
c.1904, Marist Pupils listening to a Phonograph.
[show less]
The phonograph was invented by Thomas Edison (also the inventor of the lightbulb) in 1877. It was the first machine on which sound could be recorded and reproduced on a prototype 'record'. The phonograph evolved to become the gramophone and then the record player –the precursor to cassettes, CDs and downloadable music files. Some DJs however still prefer the sound quality of vinyl or 'records' on which to play their sets. The first of these machines arrived in Johannesburg in the 1890s and the Brothers saw to acquire one for the school.
In this picture an early phonograph machine is set on the table with several sets of earphones (though these were more like medical stethoscopes!) attached. The Brothers ran a fundraising scheme for the school with the boys paying three-pence each to listen to the recording – either music or special listings. The Brothers also recorded the names of boys who had attained good results or deserved special mention for particular activities and these names were listed and played during assemblies (for the phonograph could also be played with a horn like attachment which acted as a kind of loudspeaker).

or

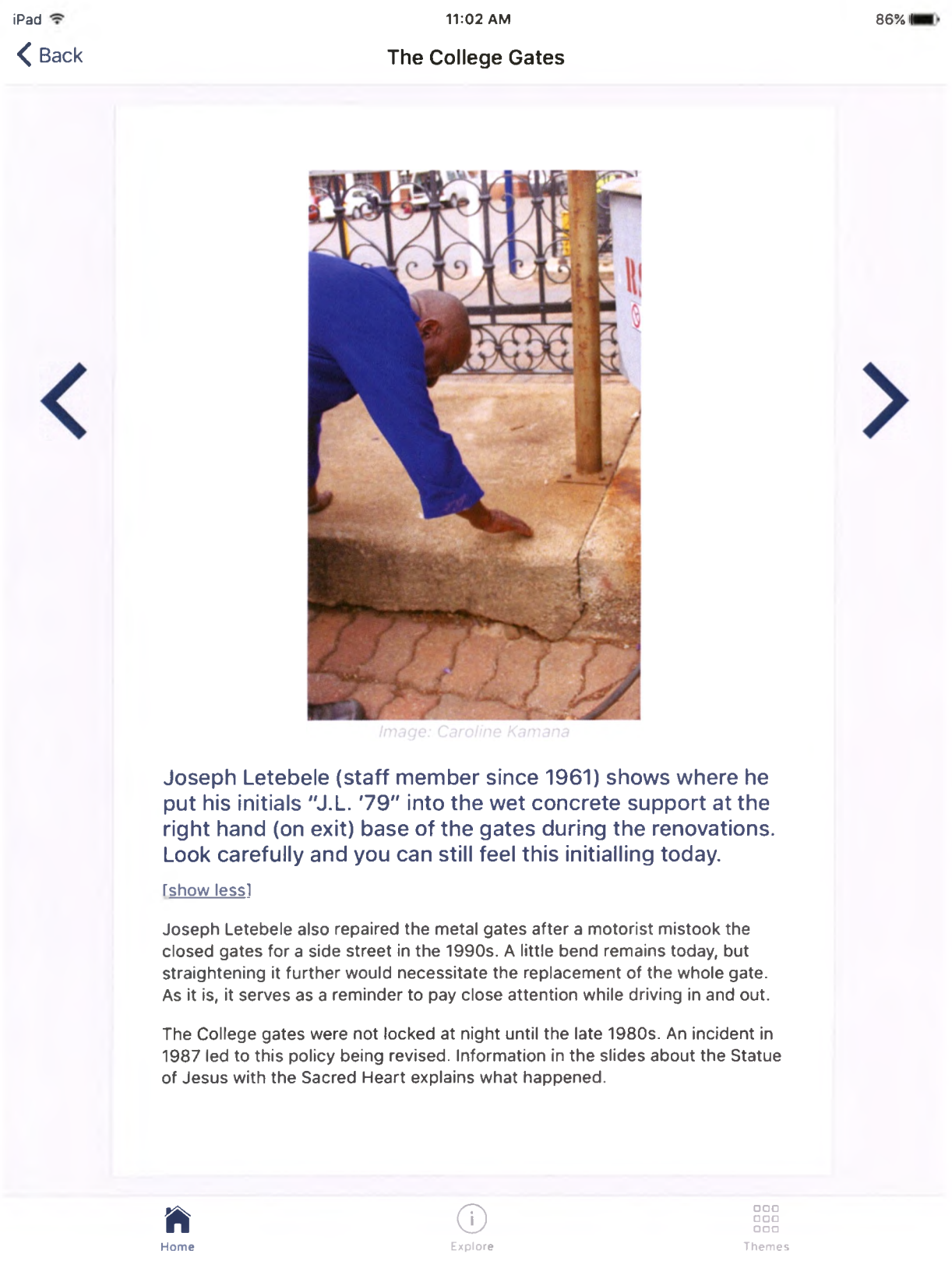
Some slides have audio or video material embedded in the App. In the same way that images can be enlarged, video clips can be viewed in an enlarged format.

SoundCloud audio clips are best listened to in browser.[136] These functions provide different ways of engaging with the material.

[136] This is suggested because otherwise the participant is shown links to other SoundCloud tracks once they have finished listening to the clip and sometimes these are not connected to the Sacred Heart narrative.

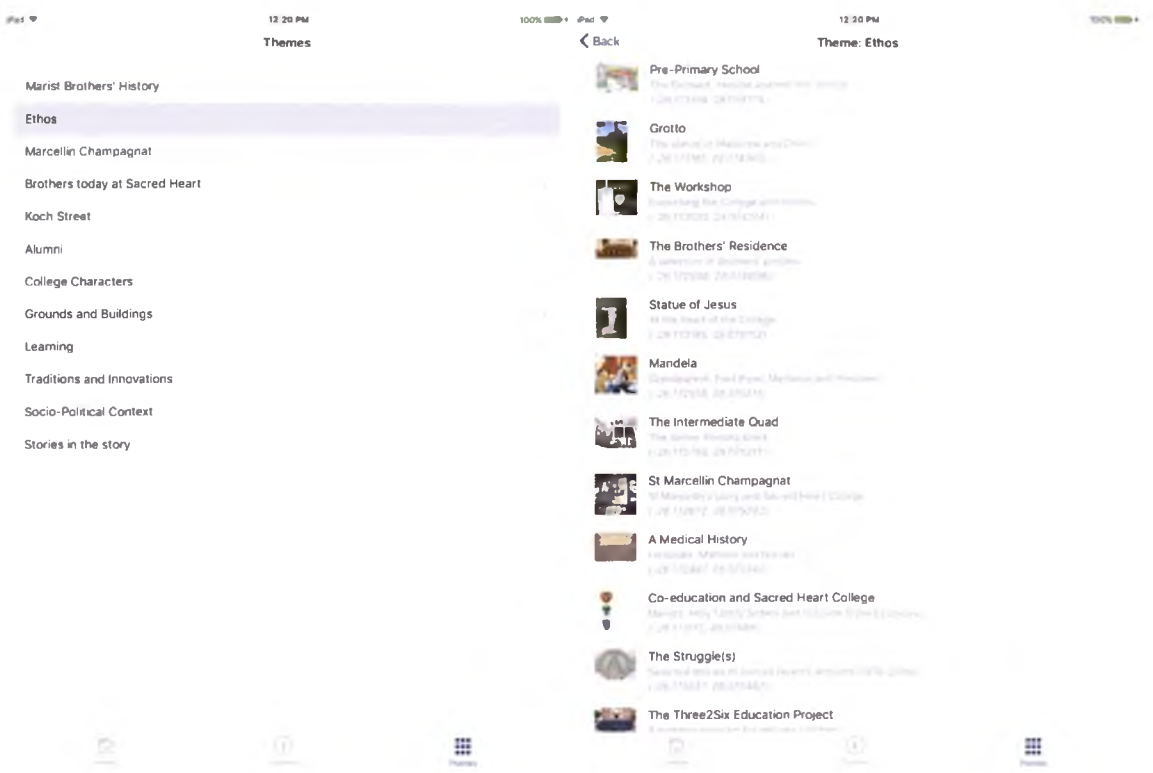


Some slides encourage tactile engagement with the school environment:



The Themes page(s) provides a further non-linear way in which to access the supporting material for the walk(s). The POIs interconnect in many ways, mirroring the community

nexus. Themes evoke "a "nexus of meaning" rather than a specific illustration (see two images below). As such, they can become the beginning point for analyses that trace links and cross boundaries in ways that defy more conventional approaches" (Bann 2003 cited in MacDonald 2006: 93-94). Twelve themes have been proposed which springboard into thinking around these particular areas. However, further interconnections may arise in the minds of participants. The blank space on the Themes page is visible "space" for this possibility. The outcomes of critical or meaning-making are not dictated; the grounds of SHC become a space for an emancipated and participant driven learning zone. The classroom 'without walls' (Mbembe 2015) and a community of artist-learners-facilitators (Andrew 2007 & 2011, Guattari 1995).



5: The What, Why and How of Footsteps

This chapter summarises the research process and its products (walk(s) and an app) as set within its theoretical frameworks and reflects on how possible answers to the research question(s) have been manifested through Footsteps.

5.1 What does Footsteps have to do with the Framework?

Why does the framework support or inform Footsteps or how does footsteps inform or support the framework?

How does Footsteps inform thinking about arts education practice? How is it multimodal? Embodied? Ambulatory? How can it be considered critical archival practice? How does it evoke strands of thinking within museology, curatorial studies and exhibition histories? How can it be situated within walking and mapping as artistic practices as set within psychogeography as an interdisciplinary approach to arts education? Where are the intersections between these questions that might provide spaces for thinking about how a specified community can engage with its educational heritage, providing opportunity for meaning making around identity and strengthening momentum to further learning.

Thinking about arts education praxis in SHC

Broadly speaking arts education means generative and creative learning processes facilitated through arts-related fields. Gaztambide-Fernández describes art as a skill and an artist as "someone who is able to, through "mimesis," construct a narrative that is delivered to an audience" (2014: 203). Mimesis, from the Greek meaning imitate, can be understood as a reflection or representation. Ambiguously, it also has nefarious connotations, like a

counterfeit or simulacrum.[137] If an artist, or the arts, is to do with delivering a narrative and treading the line between what is real and what is not, the (artist) and learner requires critical thinking to assess what is what. A basic framework for arts education is informed by Rancière (1991) and Bourriaud's (2002) writings around emancipated learning in intentionally situated social settings with an artistic focus. Informed by Simon (1991), Richhart (2007, 2015) and May (2011) amongst others around decentralized and collaborative learning, and in relation to the school community, I questioned how the whole environment of the school (its buildings, heritage and community) could be considered in relation to arts education as critical thinking; it is the step between the heritage and the community which generates. I posit SHC's potentiality as a site for a deconstructed arts education classroom (Mbembe 2015), using its fabric (the community and it's meta(physical) educational heritage) as learner and teacher. The buildings, community and narratives contained therein, become the storytellers that Gaztambide-Fernandez calls artists. The community becomes the microtopia (Bourriaud 2002) and their educational heritage (the narratives embodied in the epistemic collective and their surroundings) becomes the semiotic, arts based trigger for learning and meaning-making around their own identity. These narratives, drawn from the community past and present, are facilitated through Footsteps (the walk(s) and app). Engaged with multi-modally, the "enculturated" community can further participate as a CoE in thinking about social futures (Cope and Kalantzis 2000).

Multiliteracy and the psychogeographical 'educational turn'

Footsteps situates within the focus on the educational, collaborative and visitor led aspects in museology and curatorial studies (Hooper Greenhill 1992, 2000, 2007, Mastai 2007 and Pollock 2007). Rogoff's musings around whether the educational focus is an 'about turn', a turn 'away from' other methods or a 'turn towards' education within curating captures the ambulatory way (thinking around) what it might mean for a community to become more

[137] Rose centers the importance of visual methodologies somewhere between Jean Baudrillard's (1988) simulacrum (that it is no longer possible to distinguish between what is real or not in the world because of modernity's ever increasing reliance on simulation) and Gilles Deleuze's rhizomatic and representational theories of how we make sense in the world (Rose 2001:2-23).

connected with their heritage and the wider potentials of understanding 'thinking' as a skill as the aim of (arts) education (Rogoff 2010: 40). Though I concur with O'Neill that education is central to the way contemporary art is presented (O'Neill & Wilson 2010: 12); artistic practice is fundamentally important to the way education needs to be understood (Andrew 2007, 2011, 2014). Education is broader than just standardised curricular factual assimilation and "is embedded in social, cultural and material context" (New London Group 2000:30). It is about making sense ourselves (as individuals and communities) in a variety of situations (Simon 1992), and about developing ways in which to imagine how the past and present can direct thinking about social futures (Cope & Kalantzis 2000). So, for a community like SHC which is bound together spatially in Observatory and through the educational heritage of the Marist Brotherhood, it is about using both of these contexts 'to move thinking'.

Embodied pedagogies can activate collaborative ways of making-meaning and stimulate transformative enquiry as a communal practice (Grushka 2011). Presenting a resource that encourages types of pedagogy, using community as resource, within a school environment but not the traditional classroom (May 2011), forces questions about what binds the community other than the curriculum (Simon 1992). Everyday experience is naturally multiliterate and multimodal; we think, see, do, move, feel etc. as ways in which we communicate with ourselves and others. "We cannot remake the world through schooling but we can instantiate a vision through pedagogy that creates in microcosm a transformed set of relationships and possibilities for social futures; a vision that is lived in schools" (New London Group 2000: 19). Footsteps seeks to provide a model for how that vision can be envisioned; the psychogeographic evocations of the school and its community the catalyst.

Multiliteracies means drawing on or recognising that there are number of ways to make meaning. It is inclusive and non-hierarchical. Footsteps mirrors this; the whole community creates it, uses it and interprets it. It is designed to function multimodally and includes narratives from SHC's community past and present. These come from across the breadth of the community who represent a cross-section of the 'institution' which it serves and are

embodied in its places and spaces (cf. De Certeau 1984). The things which take the form of stories, people, and artefacts (Brown 2001 and Frow 2001) are the multiliterate embodiment of the communal narrative.

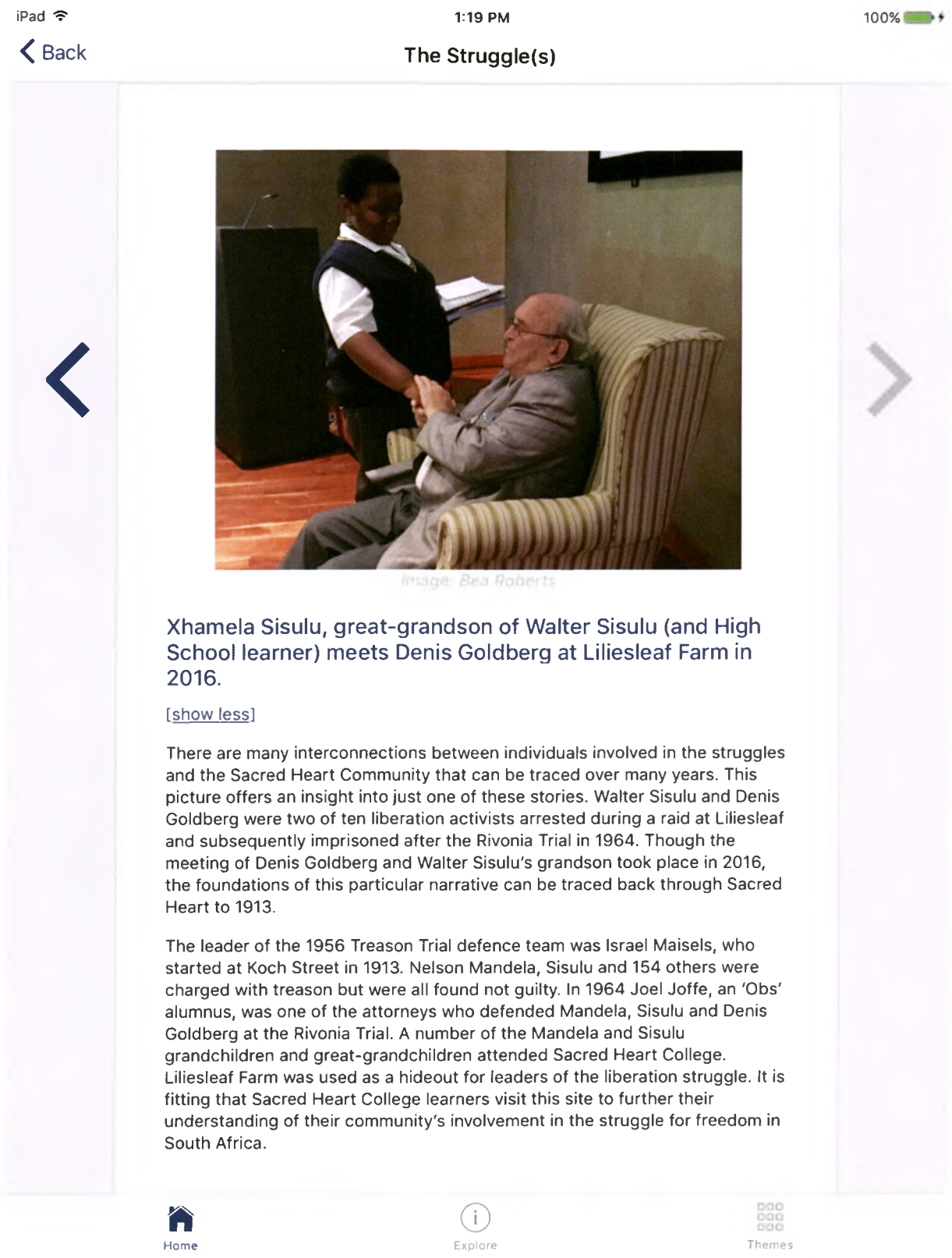
What follows below is a sample of some of the sources that the narratives come from, both physically (from differently located archives) and in the cross-section of the institutional community.

The image on the above slide is sourced from the Catholic History Bureau/The Star.

The information in the above slide comes from a community member (from the 1800s) that has been preserved in the Marist Archive.

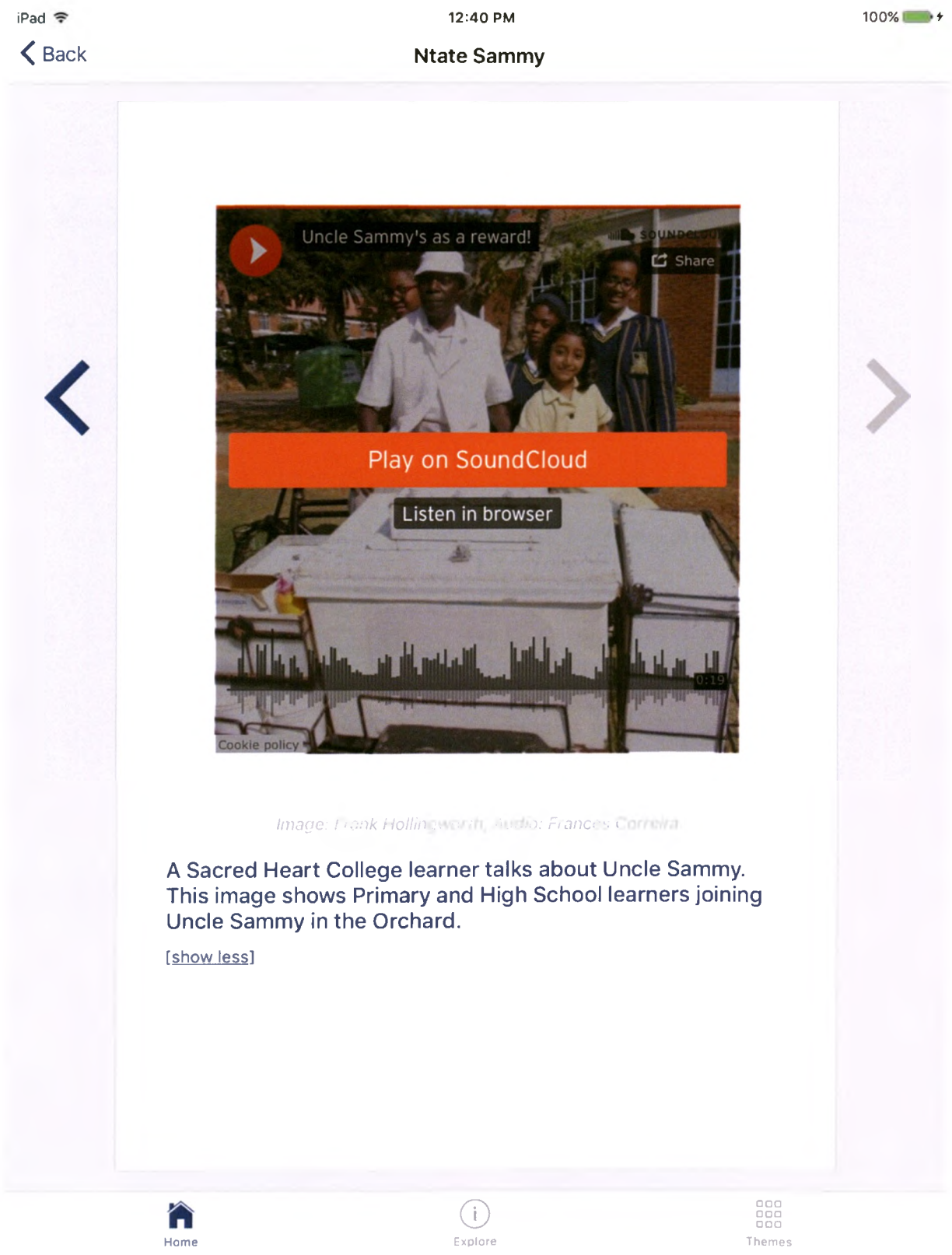
The photograph in the slide below was taken by a community member in 2016 (and shared on Facebook) and extends the community narrative spatially and socio-culturally in a wider South African context.[138]

[138] The photo was posted on 17.03.2016 on https://www.facebook.com/groups/SacredHeart.PA



The audio in the slide was proffered by a family who include alumni and learners connected to the community. The image that supports it was taken by a member of staff for the

Footsteps project and has since been added to the school's digital collection of photographs.



The images below demonstrate how the grounds and its features are also vessels for the embodiment of community narrative:

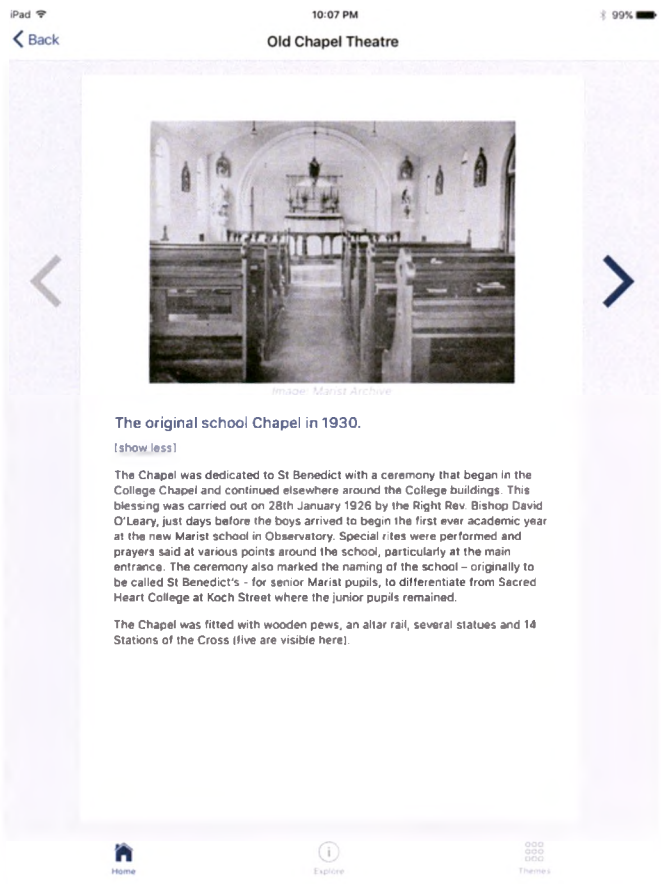
The possibility for meaning making here is huge. As an example, there could be discourse around the topography of the grounds, matters of 'restorative justice' or extensions around this regards appropriate discipline in schools or community effected 'justice', discussion around graffiti (as social commentary or public nuisance) or, a number of other possible readings as to be imagined by the participant. The landscape image shows how the participant would encounter the location today (image: C Kamana).

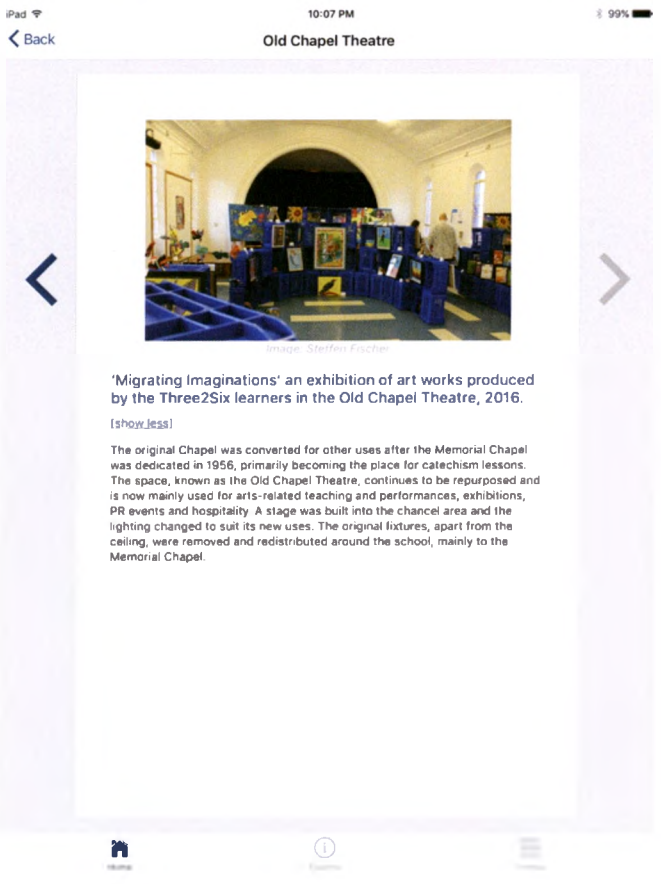
This varied narrative, accessed through the artistic practice of walking (supported by the app) can stimulate the community to "achieve a cultural re-mapping, to re-write cultural borders and thus to empower [them]" (Hooper-Greenhill 1999: 24). In this way, Footsteps demands that the community itself be understood as a critical, living archive from which the material is drawn and by whom it is evaluated.

Critical archival practice (slow, redefined, living)

The research question proposed 'a critical engagement of different archives'. The critical archive is positioned in chapter 2, understood as a source for "knowledge production" rather than preservation of (a) history informed by the notions set out by Danbolt & Spieker (2014), Spieker (2016) and Hamilton (2002 et al. and 2011). It is also a space that invites participatory practice, particularly of those implicated within its narratives, and a reconfiguration of its contents to make sense of the present and imagine the future (Basu & de Jong 2016). SHC is a living archive; from where material for Footsteps is drawn, and within which its contents is (re)interpreted. The focus is not so much on the histor(ies) itself but on the way that the educational heritage of the community is told, heard and interpreted and on what is not physically represented but imagined in the mind of the participant (Holert 2014). Perhaps some of the history was known; but it wasn't shared or connected. Now it can be collectively known; and this enrichment fosters a greater sense of community (and an egalitarian one as the focus is on shared narratives).

Community collaboration is seen in the processual development of narratives; stories are repeated, corrected, added to and reinterpreted. If material had just come from the one physical archive room this may have lessened the possibility for a new appreciation of shared heritage. The next two slides demonstrate how images are positioned together in 'old and new' views and, the inclusion of a community member's photograph probes further whether "heritage construct[s] the community or does a community construct heritage" (Crooke 2007: 1)?


iPad
10:07 PM
99%
Back
Old Chapel Theatre
Image: Marist Archive
The original school Chapel in 1930.
[show less]
The Chapel was dedicated to St Benedict with a ceremony that began in the College Chapel and continued elsewhere around the College buildings. This blessing was carried out on 28th January 1926 by the Right Rev. Bishop David O'Leary, just days before the boys arrived to begin the first ever academic year at the new Marist school in Observatory. Special rites were performed and prayers said at various points around the school, particularly at the main entrance. The ceremony also marked the naming of the school – originally to be called St Benedict's - for senior Marist pupils, to differentiate from Sacred Heart College at Koch Street where the junior pupils remained.
The Chapel was fitted with wooden pews, an altar rail, several statues and 14 Stations of the Cross (five are visible here).
Home
Explore
Themes


iPad
10:07 PM
99%
Back
Old Chapel Theatre
Image: Steffen Fischer
'Migrating Imaginations' an exhibition of art works produced by the Three2Six learners in the Old Chapel Theatre, 2016.
[show less]
The original Chapel was converted for other uses after the Memorial Chapel was dedicated in 1956, primarily becoming the place for catechism lessons. The space, known as the Old Chapel Theatre, continues to be repurposed and is now mainly used for arts-related teaching and performances, exhibitions, PR events and hospitality. A stage was built into the chancel area and the lighting changed to suit its new uses. The original fixtures, apart from the ceiling, were removed and redistributed around the school, mainly to the Memorial Chapel.

Museum Africa keeps several 'things' pertaining to the Marist community, including a collection of badges, donated to the museum in 1951. These badges were no longer in use at the school.[139] The badges in the app based on each of the criteria outlined in chapter 3. A number of sources informed the text in the slide featuring images of the badges. In the Marist Archive, a copy of the *Marist Brothers Centenary Digest* published to mark the celebration of 100 years of Marist presence in South Africa in 1967 dedicates a section to the evolution of uniform in Marist schools (Institute of the Marist Brothers of the Schools (FMS), Province of South Africa. 1967: 83-86, 97-102). Current staff members and learners knew nothing about these badges; but a few offered to help find out more. I combed yearbooks (which are kept by both the Marist Archive and the school and date from 1926 to present, with one publication from 1908 and from 1912) to look for any detail (textual or photographic) that related to the badges. I found a number of pictures pre-1942 which showed the badges pined to blazer lapels but no images in later years which could be definitely identified as the house badges. It was the wider SHC community that surfaced the "backstory". One staff member is in contact with a matriculant of 1953 and he forwarded this information:

Frank Hollingworth
To: caroline Kamana
RE: school badges

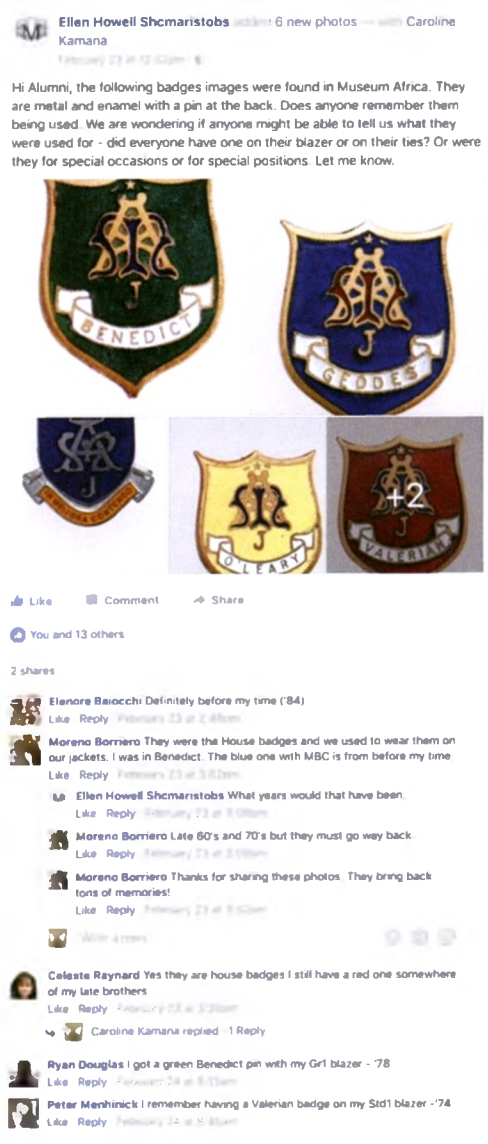
23 November 2016 11:40
Inbox - iCloud

Hi again Caroline
I sent the pictures of the badges to Gerron, then spoke to him on the phone - he says he knows nothing about them whatsoever! He said that in his day there was very little money around for any such luxuries (because of the privations of the War) and thinks the badges must have belonged to the pre-war era.

(Hollingworth 2016)

[139] Learners at Sacred Heart College are divided into four houses. Apart from during sports related events, learners do not wear any representation of their house affiliation in their uniforms. The reasons for why the house names are such is not foregrounded in the school. Information around this has been documented in yearbooks, now and again over the years, but infrequently and a long time ago now. POI 'Houses' details the biographies of those after who the houses were named. Perhaps names from the past are not considered relevant to the current community identity? Perhaps this is not the case at all and their histories are central to understanding something of the community ethos. Perhaps the house names could be changed? Perhaps a community discussion around this might emerge.

I also asked the Alumni Relationship Manager, to circulate images of the badges on the alumni Facebook page:[140]



Several alumni responded (who matriculated between the 1960s and 1980s) From these strands a wider understanding of the badges function in SHC was "bricole-ed" by the community than that which existed in the physical archive (only the *Marist Brothers*

[140] The above post can be accessed at https://www.facebook.com/profile.php?id=100011296384434

Centenary Digest from 1967).[141] Below are two images which detail an evolution in the community's understanding of the usage of the badges.

Card 2:

Text:

House badges worn in learners' lapels before World War 2.

(Images: Museum Africa)

Further text:

These enamel and metal badges (measuring approx. 1.5 x 2 cm) were worn on the left-hand lapel of the blazer. Pictures can be found in the Maristonian of learners wearing these badges between the years of c.1928-1942. It is likely that post WW2, when finances were tight, that these were phased out, for this reason. This collection of badges was donated to Museum Africa in 1951.

The Marist AM monogram is centred in the badge, with the house name written in the scroll below the monogram. The coloured background is specific to each house. Above the monogram is a single star; alluding to Mary, the Marist's guiding star like the star of Bethlehem for the Magi (in Biblical texts). The "J" below the monogram signifies either Johannesburg or Junior Marist (categorised as pupils in standards 1 to 5, equivalent of grades 2-6 today). It is most likely Johannesburg as, prior to 1933 (when the Brothers' Council first allowed the different Marist schools in South Africa to wear different blazers), Marist uniforms between schools were distinguished only by a metal badge, similar to the above, with a letter denoting the school, for example: MBR for Marist Brothers Rondebosch and MBD for Marist Brothers Durban.

The text above reflected the information supplied in the *Marist Brothers Centenary Digest* (1967) and the first information supplied by current staff, learners and the alumnus from the 1950s, a working draft for inclusion.

The text below, the current version of the app material,[142] has been amended to reflect the consensus within the wider Sacred Heart community.

[141] Institute of the Marist Brothers of the Schools (FMS), Province of South Africa. 1967

[142] Footsteps as an app format lends itself to the critical living archive format for it allows information to be updated and added to by the community. A published book or temporary exhibition would not give this flexibility.

Card 2:

Text:

House badges used to be worn in learners' lapels.

(Images: Museum Africa)

Further text:

These enamel and metal badges (c. 1.5 x 2 cm) were worn on the blazer's left hand lapel. Pictures in the Maristonian show learners wearing these between the years of c.1928-1942. Post WW2, when finances were tight, the badges were phased out, though they were reintroduced for a period of time between the 1950s and '70s. This collection was donated to Museum Africa in 1951.

The Marist AM monogram is centred in the badge, with the house name written in the scroll below the monogram. The coloured background is specific to each house. Above the monogram is a single star; alluding to Mary, the Marist's guiding star like the star of Bethlehem for the Magi (in Biblical texts). The "J" below the monogram signifies either Johannesburg or Junior Marist (categorised as pupils in standards 1 to 5, equivalent of grades 2-6 today). It is most likely Johannesburg as, prior to 1933 (when the Brothers' Council first allowed the different Marist schools in South Africa to wear different blazers), Marist uniforms between schools were distinguished only by a metal badge, similar to the above, with a letter denoting the school, for example: MBR for Marist Brothers Rondebosch and MBD for Marist Brothers Durban.

The comments in the Facebook page give an insight into how "things" can resonate and evoke memory as well into the reasons that people keep their own 'archives'. "Thanks for sharing these photos. They bring back tons of memories" and "I still have a red one somewhere of my late brothers". It also opens up thinking around location as an evocative semiotic. That these 'museum objects' were seen on a community Facebook page rather

than in a museum archive places their relevance as meaning-making items back into the community and allows for these links to come from the participant rather than the institution (Mastai 2007) and as Rose challenges, provokes thinking about the "spaces behind the displays" (2001: 181). Why were the badges in a Museum Archive (apart from having been donated)? Why were they considered 'important' or 'useful' to keep? It also goes some way to demonstrating how memory is social, "a sense of belonging that binds the individual into a culture while binding the culture into the individual's mind" (Brockmeier 2002: 18) and how Footsteps (the walk(s) and app) serves as a tool to stimulate community imagination(s) and sense of identity.

5.2 Why now?

This research has been undertaken to demonstrate how situating a community as a living archive can be situated as practice within arts education, can enrich community identity and stimulate thinking (both critically and about learning). Both the Marist Brothers and the SHC community indicated that narratives contained within the physical Marist archive were not known by nor used by the community. With 2017 being an 'double anniversary', deepening awareness of their shared heritage is relevant now.

Footsteps explores how community revealed narrative (both in depth and from its breadths) can promote cohesion through shared resonances and collective meaning-making. A sense of self and of community can be enriched through spatial awareness of narrative (Pinder 2001, 2008, 2011 and Butler 2006). It is the community, in conjunction with the 'city' (as SHC) that write their narrative while walking (De Certeau 1984). It might also serve as a model for how exploring the past can lead to a more actively committed community focus for social futures (Cope & Kalantzis 2000) and extend the notions of recognition and design within multimodal practice (Archer & Newfield 2014: 4-7). It could also serve investigations around democratising learning, archival practice and memory preservation (Basu &de Jong 2016). These areas are beyond the scope of the initial research question they are relevant considerations; I consider the latter now.

5.3 Considerations

The research proposed to investigate how critical engagement of an archive(s) could stimulate a "new way of looking at old things" and how might that be considered a process of 'un'learning? Or another way of learning? Multimodalities, embodied practice and decentralised learning are not new ideas (Marjorie Siegel 2012). Kress reminds us that that all non-linear or a-traditional literacy learning is essentially multimodal (Kress 2010). The research proposes a model of new or 'un'learning as a community based practice. Footsteps could be considered as a resource for community activism. Susan Finley discusses the issue of socio-ethics in historical investigative practices in relation to activism and suggests that arts education is "wrapped up in social privilege" (2011: 443). James Holstein and Jaber Gubrium query how "documenting the social construction of reality, on the one hand, and critically attending to dominant and marginalized discourses and their effects on our lives, on the other," can occur, concluding that "interpretative practice cannot by itself sustain a critical consciousness" (2011: 352). Brockmeier stresses that despite what might be revealed it is important that the 'unknown' or 'hidden' is unlocked so that one might 'know thyself first' (2010: 12). Njabulo Ndebele states that "there can be no transformation of the curriculum, or indeed of knowledge itself, without an interrogation of archive" (undated/unpaginated). These insights inform how Footsteps could interrogate heritage as well as us it to generate within a community.

During the research questions arose around how to present history/histories that were part of the community narrative but that might be considered 'embarrassing', 'could cause trauma if revisited' or 'surely that's from so far back it doesn't apply any more'?[143] I learnt of the existence of the property's 'Title Deeds' in the Marist archive and that these specifically stated that black people were not to be permitted on the premises unless in employment of the College. I never found these; they were either removed, long lost or stored somewhere

[143] There were several instances when 'things' were considered to potentially provoke such feelings. These sentiments came from some of the Marist Brothers and some members of College staff and they warned not to include potentially 'embarrassing', 'traumatic' or 'bygone' material. Others however, were keen for all kinds of stories to be included, including those which referred to for example, corporal punishment, the breaking of institutional rules or societally held conventions of 'proper behaviours'.

inaccessible. Was this purposeful or (co)incidental? Other visible documents, however, did reference some 'potentially' uncomfortable truths. Some are currently available in the public domain in the form of published books (like *Before Mandela's Rainbow,* Joffe 2013), others contained in "things" (either the memories of people or in documents in the archives). Ndebele's proposition, combined with Holstein & Gubrium's notion of 'interpretative critical consciousness' set within the framework of the research that it should be for the community, by the community and that (some) institutional sentiments did not necessarily reflect the beliefs of its individual members. How does one 'situate' what could be 'uncomfortable' without losing its potential for meaning-making (Simon 1992), but retain what could be valuable dialogical stimuli, and at the same time consider the audience?[144]

I provide the three following narratives (one detailing smoking by learners and of a Brother 'offering' corporal punishment, historical sentiments around Cadet corps at the school and rugby) as examples of such material contained in the app.

The document that is shown in slide below is from a memoir kept in a box in the Marist Archive. As the slide shows it is an excerpt. The document went on to detail a lot more about this particular incident. The document also contained reference to sexual abuse of younger boys by (named) older boarders as part of 'initiation rites'. I decided not to include this in the app; it might contravene ethical considerations of the research. However, the mention of it being an 'excerpt' could encourage further research by community members should they so wish and its source (Marist Archive) is provided.

[144] For some participants, there could be concerns around age-appropriate content. We are dealing with a school environment and with a sphere of the legalities around this. One staff member also suggested that she was aware of alumni who had needed treatment for trauma related to their time at school. Art as an evocative material, if not contained and contextualised for someone who makes associations to a particular event evoked by something resonating from a piece, can be potentially very damaging. (David Edwards 2004:16).

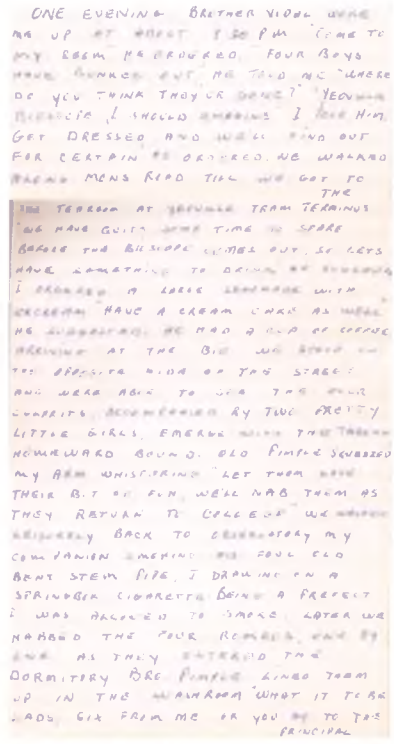


Image: Marist Archive

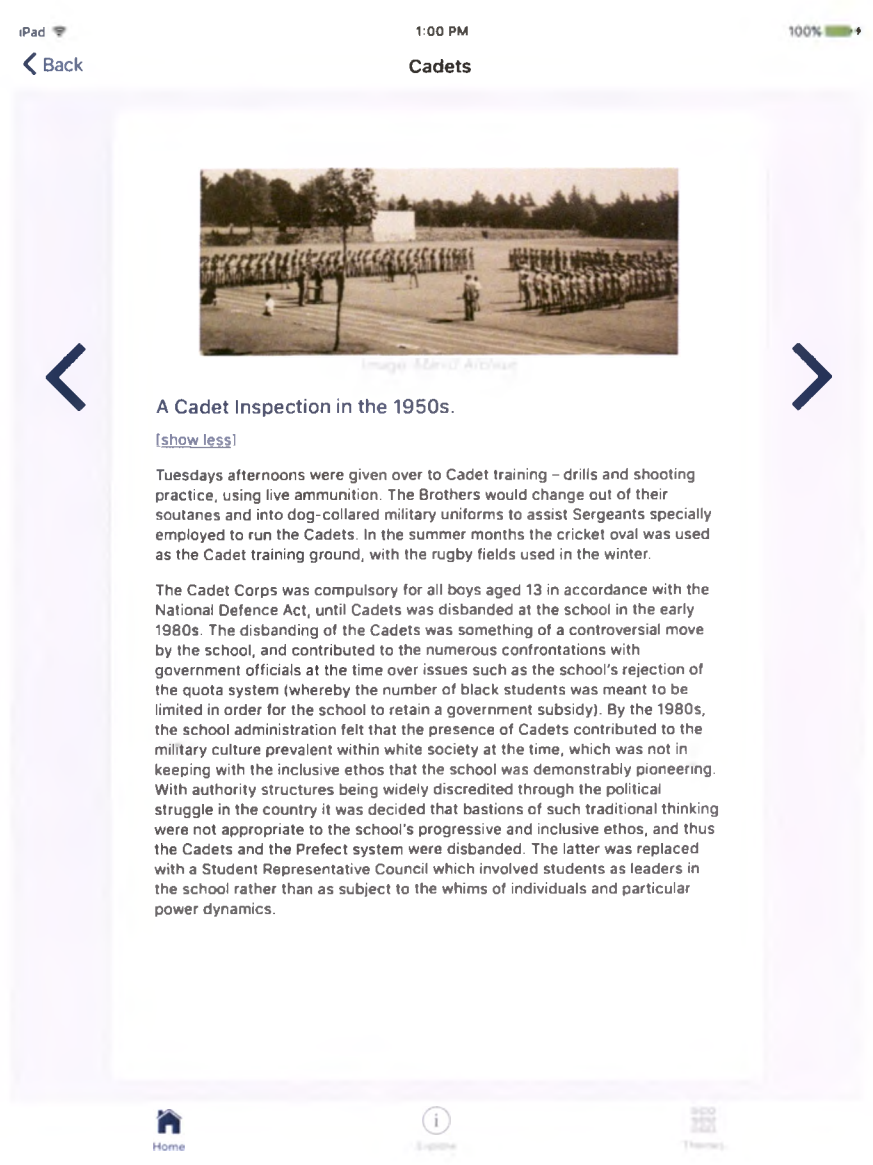
Excerpt from G.Nolan's document "M.B.C Golden Jubilee at Observatory". This document reads like a post-dinner speech and was likely written for the 1974 Golden Jubilee Dinner. For the occasion, the Carlton Hotel Ballroom was decorated in blue and gold. Nolan was O'Leary House Captain in 1928.

[show less]

"Have you ever noticed that the windows, opposite the Standard 8, 9, 10 classrooms on the top floor of the main building, are of the type that only open slightly? These were put in to stop the boarders climbing out at night! Sometimes they would hurt themselves or damage roof tiles while sneaking out to meet their friends and go to a film at the Piccadilly in Yeoville, or the Victory in Orange Grove. The door at the top of the main staircase was also kept permanently locked in a bid to prevent such nocturnal adventures."

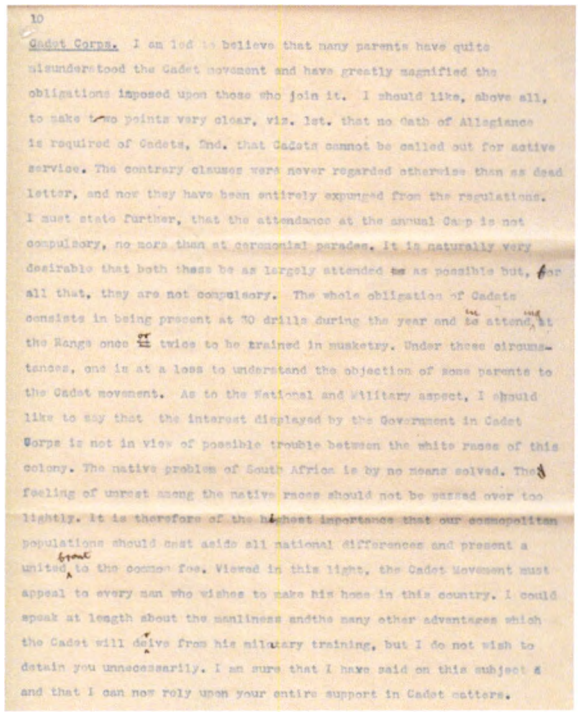
Sacred Heart College Yearbook, 1989 (p.10)

The Cadet Corps has long since been disbanded at SHC. An explanation of why is included in the slide below. This information came from one of the Marist Brothers and former Principal of the College at the time of the Cadet's disbanding.[145]



However, in the same POI, the slide (below) is encountered (before the one above), which reveals some of the earlier historical sentiment for the existence of the Cadets:

[145] Br Neil McGurk (2015, 2016a and 2016b).



10

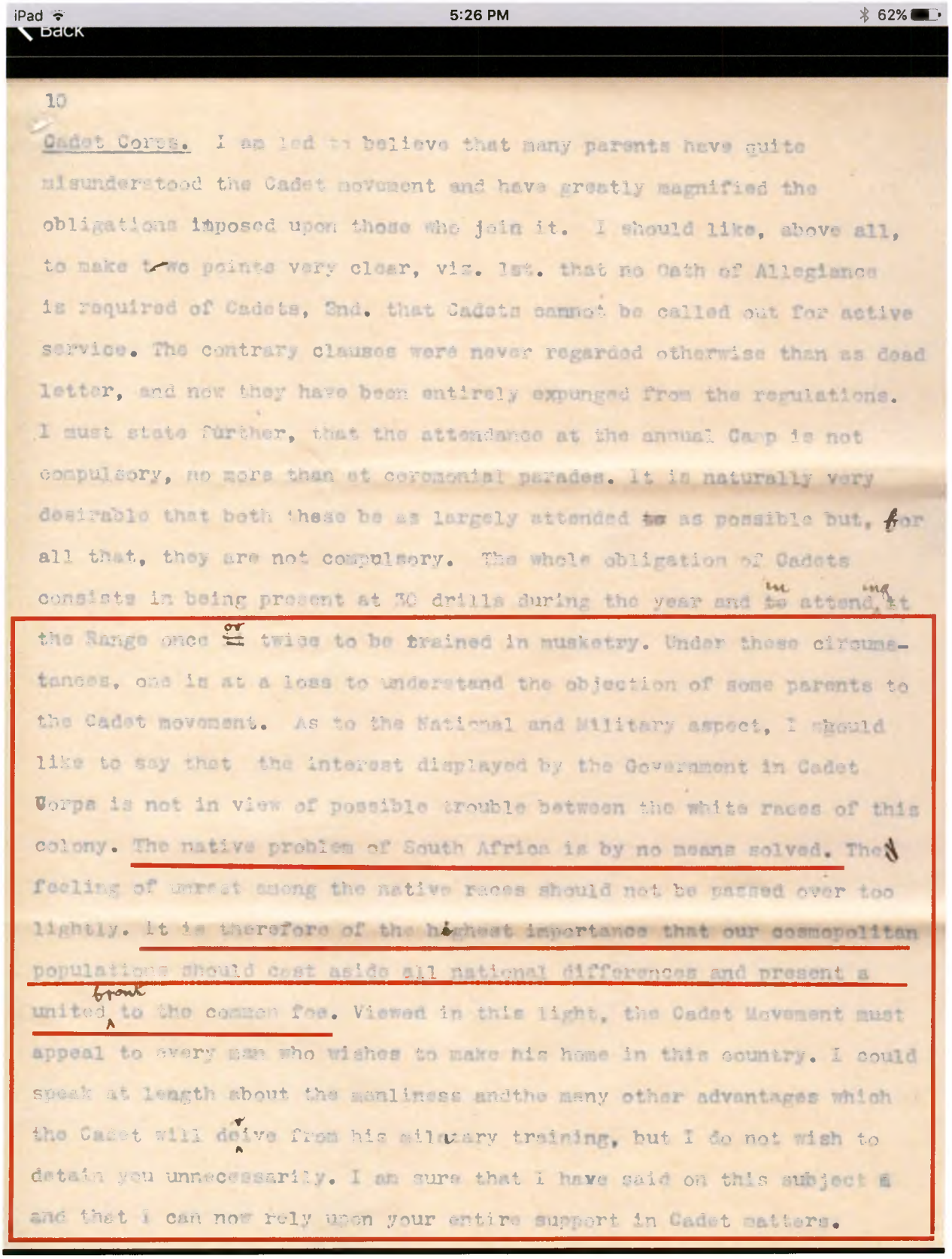
Cadet Corps. I am led to believe that many parents have quite misunderstood the Cadet movement and have greatly magnified the obligations imposed upon those who join it. I should like, above all, to make two points very clear, viz. 1st. that no Oath of Allegiance is required of Cadets, 2nd. that Cadets cannot be called out for active service. The contrary clauses were never regarded otherwise than as dead letter, and now they have been entirely expunged from the regulations. I must state further, that the attendance at the annual Camp is not compulsory, no more than at ceremonial parades. It is naturally very desirable that both these be as largely attended as possible but, for all that, they are not compulsory. The whole obligation of Cadets consists in being present at 30 drills during the year and to attend at the Range once or twice to be trained in musketry. Under these circumstances, one is at a loss to understand the objection of some parents to the Cadet movement. As to the National and Military aspect, I should like to say that the interest displayed by the Government in Cadet Corps is not in view of possible trouble between the white races of this colony. The native problem of South Africa is by no means solved. The feeling of unrest among the native races should not be passed over too lightly. It is therefore of the highest importance that our cosmopolitan populations should cast aside all national differences and present a united front to the common foe. Viewed in this light, the Cadet Movement must appeal to every man who wishes to make his home in this country. I could speak at length about the manliness andthe many other advantages which the Cadet will derive from his military training, but I do not wish to detain you unnecessarily. I am sure that I have said on this subject & and that I can now rely upon your entire support in Cadet matters.

Image: Catholic History Bureau

An excerpt from the 1905 Koch Street Annual Report.

[show less]

When the Cadet Corps was reformed it was affiliated to the Transvaal Scottish Volunteers and guided by their Captain, George Herbert Roy, an alumnus of Koch Street. In 1906 Captain Roy oversaw the commissioning of several of the Marist Brothers, approved by the then Principal of Koch Street, Brother Callixte. At this time the Koch Street Annual Report to the parent body revealed some of the concerns of the parent body around the Cadet Corps' existence. The document also relays some of the historical sentiment around the purpose of the Cadets.



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Back

10

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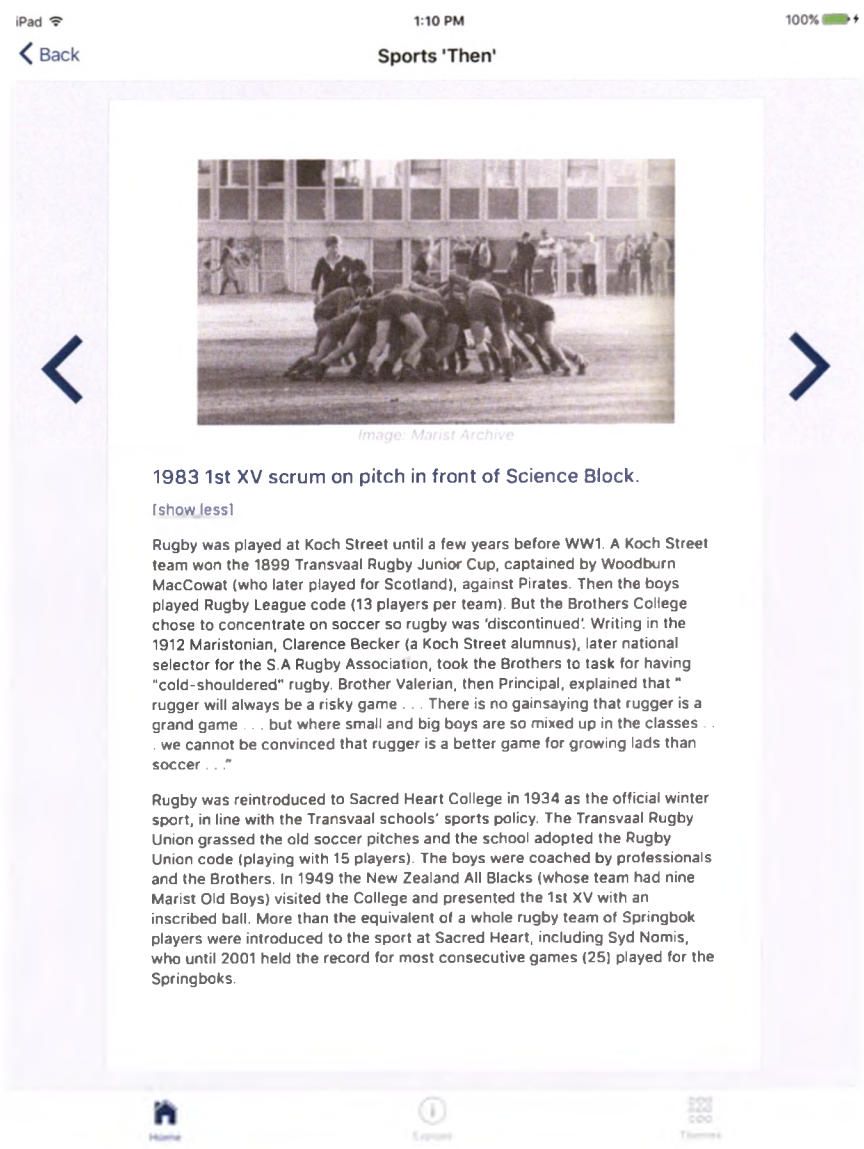
(my annotations for the purpose of highlighting here 'potentially uncomfortable truths' that exist in the historical community narrative, though of course the participants may not find this uncomfortable, or just as possible, find other materials, which I have overlooked as examples to be used in this instance.)

Another example is around the playing of Rugby at the school. When asking members of staff why Rugby is no longer played at the school, the stock answer is because of the death of an alumni in an Old Boys' match in the 1980s. However, this was not the main reason for its abandonment.[146] The two slides below show how the actual reasons are now available for consideration and given the emphasis within the community on its inclusive socio-ethical principles could serve to further meaning-making reflections around these.



[146] Br Neil McGurk (2015, 2016a and 2016b).

On several occasions the Marist (physical) Archive was referred to as being an exclusive space.[147] There is scope for extension of this research into a focus on the decolonizing and democratizing possibilities of archival practice, particularly around archival material that comes from an institution that could, in some respects, be understood to embody colonial and hierarchical elements (for the Marists are a religious, structured and non-South African originating mission).[148] Within the parameters of the frameworks already discussed in chapters 2, 3 and 4, I reference writing by Andreas Hudelist and Elena Pilipets who discuss how 'walking as art' is an "entanglement between creative cultural activities and everyday practices" and so essentially a democratic and, potentially relational (Hudelist & Pilipets 2014: 7). Critical thinking in a CoE as a democratic pedagogy, can strengthen notions of citizenship and community through its collaborative and non-hierarchical mode of engagement. Situating 'walking as art' in this way in the SHC environment, encouraging discourse to emerge facilitated by Footsteps (the walk(s) and app), manifests a democratic communal process. Understanding this community as a living archive can strengthen understandings around, "as Derrida reminds us, [how] the attainment of democracy can be measured not only by the degree to which the public have access to the archive, but by their ability also to participate in its constitution and its interpretation" (Basu & de Jong 1995: 11, note 1).

5.4 Critique or Situation?

It was impossible to ignore the potential tensions in a research project that posits pedagogies and ideas about (un)learning within the physicality of a school community. Was Footsteps situated within or a critique of the existing pedagogical frameworks in place in the school? What does it mean to suggest that critical learning potential is actually situated outside of the classrooms in SHC (but within the bounds of its physical structures and

[147] That it was rarely accessed, inaccessible or only really of interest for the 'top brass' (a reference to administrators in both the Marists and College); in terms of its limitations of space, potential relevance or actual visits (Br V. George 2016, Northmore 2016, Br J. Walton 2016, Br M. Colussi 2016, Hollingworth 2015a&b).

[148] Tuck, Eve & Yang, Wayne. 2012, Decolonisation is not a metaphor In *Decolonization: Indigeneity, Education & Society*, Vol 1 (1) pp 1-40 and for example deal with methodologies and discourse around decolonisation within research practices, archival research and in educational pedagogies.

community make up)? It required an investigation of SHC's pedagogy. SHC's pedagogy, which informs the way teaching and learning is positioned in the school, derives from their Catholic heritage and Marist foundation. It became apparent that Footsteps was both a situated within and a critique of this.

Catholic educational praxis, with its emphasis on the holistic formation of young people, could be understood in the same way as the ideals held by (hopefully) most schools. However what sets (Christian) religious schools apart from secular institutions is that their ethos is rooted in scriptural (New Testament) and Institutional (and here I refer to the Catholic as opposed to other Christian traditions) Church values. "In a truly Catholic school, the administrative practices and relationships established within the school are permeated with the spirit of the New Testament" (Institute of the Marist Brothers of the Schools (FMS), Province of Southern Africa, 2012: 24) and "the values of Jesus are at the heart of what a child will experience at a Catholic school. These values have been counter-cultural in every age, and yet still stand as a signpost to becoming truly human" (Institute of the Marist Brothers of the Schools (FMS), Province of Southern Africa, 2012: 25). It is not the purpose of this research to provide a critique of Catholic schools nor their value systems but it is relevant to investigate how these are distilled into Marist pedagogy at SHC.

Fundamental to Marist educational philosophy is that primarily, in order to properly raise and educate a child, one must love them all and love them equally.[149] Marist pedagogy can be summarised as follows [my underlining]:

1. Presence: Staff are to be physically and emotionally present, in the right manner, time and place, in the learners' school lives. Presence is understood as providing opportunity to build meaningful and engaged relationships.

[149] International Marist Education Commission (FMS), 1998:102.

2. Simplicity: Honesty in relationships and openness in every exchange. An understanding that sometimes the 'trappings of the world complicate relationships and are often the seed of discontent'.
3. Family Spirit: That every member of the community has a valid and sound contribution to make. This includes parents, learners, teachers, all staff members (ground, administrative and governing body) and alumni.
4. Love of Work: This community (detailed in Family Spirit) are expected to show dedication to all kinds of activity, academic, physical, and pastoral.
5. In Mary's Way: Mary, the mother of Jesus, is upheld as a role model who exhibited courage, faith, compassion and love for God. Along with these virtues the community extol her and her Son's awareness of and tending to the poor and victims of social injustice.
6.

(abridged from Institute of the Marist Brothers of the Schools (FMS), Province of Southern Africa, 2012: 29-29)

There are elements of this pedagogy (those underlined) which speak to the embodied, collaborative and geosemiotical underpinnings of the research's framework. These further the idea of the community as a living (critical and collaborative) archive. The religious aspects of the pedagogy are not posited as central to the research's framework though the heritage of the community's focus social justice are investigated in a number of POIs.[150]

Marist and by extension, SHC's pedagogical structures are physically visible within the school. They are represented in mosaics, in the community interactions and in extra-curricular activities and in the Three2Six Education Project. Some slides in the app reveal how the community heritage has informed current practice in the school. A selection of these are shown below:

[150] These include narratives around the Koch Street school functioning as a hospital for casualties from all sides of the South African War, the socio-cultural transformations in the school's history and areas in which this extends to the community outside of SHC (by the Brothers and Staff members, learners and alumni) and The Three2Six Education Project.

Image: Caroline Kamana

The stage area in the Intermediate Quad, bordered with a learner created mosaic listing the five Marist pedagogical pillars.

[show less]

The Integrated Studies Curriculum was a concrete example of the innovative approach to education undertaken at Sacred Heart College. As a Marist school, it is underpinned by and strengthened through values that come directly from the unique application of Marcellin Champagnat's educational vision that stemmed from his understanding of the Gospel message and which lies at the core of Marist schools today. These values can be understood as five pedagogical (or educational practice) pillars or characteristics that uphold and inform the educational framework of the school. These five characteristics are named as presence, simplicity, family spirit, love of work and following the way of Mary.

Mary, the mother of Jesus, is understood as the perfect model of the Marist educator. Faithful and loving, she knew both the joys and the trials of life. In her way, Marist educators seek to lead by example and above all to encourage the personal growth of their learners by establishing relationships with them based on love and humility. The family spirit that is encouraged is evidenced in the relationships built between learners of all ages and at all stages in their school life, supported by their teachers, with whom a strong community is built. This simple, modest attentiveness sets the Marist and Sacred Heart Community apart from others – the nurturing of 'doing good, quietly' in a school setting encourages hard work, application and mindfulness.

Image: Museum Africa

Wolf Hillman and G.M Newton (on right) of the Rotary Club receiving relief-fund gifts at Sacred Heart College in 1932.

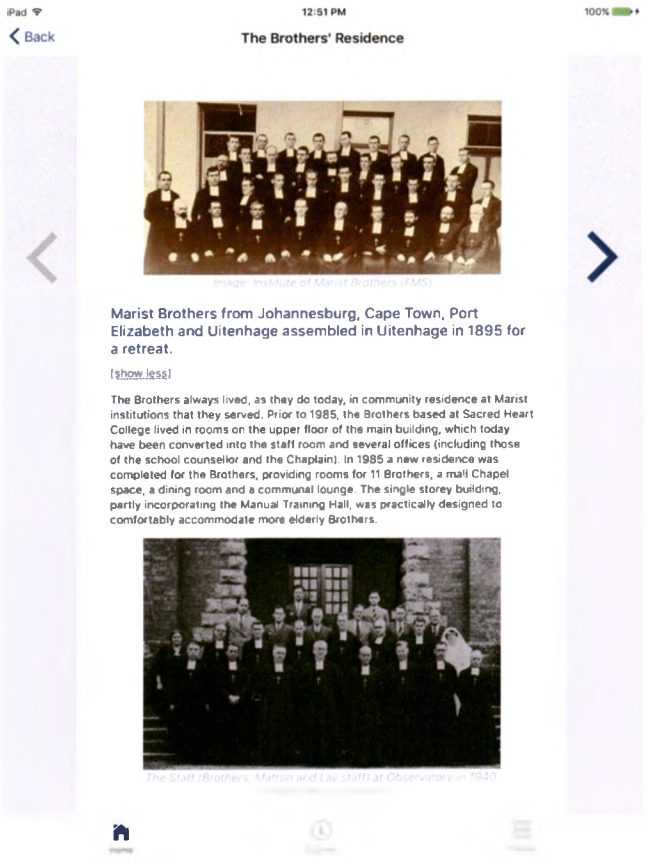
[show less]

This photograph, from the archive of Museum Africa, shows Sacred Heart College learners handing over gifts that had been collected in 1932 for a relief fund during the worldwide economic depression, which also affected South Africa. A connection between the Rotary Club and Sacred Heart College remains to this day in joint efforts for charitable works. In 2016, the Rotary Club's "Stop Hunger" food packing drive was assisted by High School learners and staff.

The five Marist pillars include presence, love of work and family spirit. These characteristics are seen in many ways within the school community (e.g. the whole school supporting the Three2Six education project) but also in connection with wider community projects. Charitable work is more than just a donation; it involves presence, application (and fun!). This can be seen in a number of projects that the children take part in, like the yearly Red and White Days and Rollerblade Disco, which raise funds for a local children's home, or the collection of bottled water for national distribution during the droughts of 2015/2016.

But a focus on social concern is not the same as bringing to the fore discourses around decolonization and democratic principles within education. Tuck and Yang lament that such discourse in these has become "fashionable" and detracts from the critical need to transform, decolonise and democratise education systems (2012). Footsteps could stimulate discussions around the nature of religious missionary institutions and their power dynamics in formerly colonized countries and particularly within South Africa. Members of the community, have by virtue of choosing to be part of it (as parents or staff), to whatever personal extent, reconciled the tensions latent in this dynamic. However, (re)investigation of the community's educational heritage could effect new and invigorated meaning-making and critical thinking around this. There are many slides in the app that extol the contributions of the Marist Brothers and the school community in its attempts to flatten notions of social hierarchies, active disassociation with the policies and activities of apartheid regime and the effecting of socio-educational policies both at a community and national level.[151] But there are also slides which bring to the fore the tensions within this such as the many images of white men in religious 'uniforms'. Despite knowing that the school, prior to 1976 was for white boys only (bar a few Chinese students), this community history is not visually foregrounded in the school and as such could deny opportunities for thinking about the hegemonic realities of its historical identity. It is not at all suggested that SHC as a community lacks engagement around these kinds of narratives but the research raises questions about how one decides which histories are relevant and who decides what these are (Linda Tuhiwai Smith 1999).

[151] These include slides that discuss the disbanding of the cadets, the dissolution of the prefect system and the rugby teams, the admittance of black students to the school in the 1970s and the harbouring of socio-political activists during the 1980s. These include POIs "Marist Brothers", "The Brothers' Residence", "The Intermediate Quad" and "The Statue of Jesus". There are also many narratives in the app which focus on the practical contributions of the Marist community to thinking around of social (in)justice; in the profiles of staff, alumni and current learners who have been and are active in these areas and the ongoing contribution of the school to anti-xenophobic missions (for example in POIs "Three2Six", "Pre-Primary", "Alumni" and "Struggles").



These two slides are two examples of the hegemonic face of the historical community.

The above images have been purposefully displayed together on one slide to possibly effect such dialogical discourse.

5.5 Extendables

This final section of reflection around the research sketches out how the research might be extended. This is considered with regards to how the walk(s) and app could be developed further within the bounds of its theoretical framework.[152] It has also been considered in terms of how Footsteps might be used in extended ways by the SHC community. There is also scope for imagining how such a model might enrich wider communities. The 150th anniversary (positioned as one of the reasons for the timing of the research) is shared by all South African Marist communities. The model could be modified for other Marist communities, or serve Marists visiting SHC to situate themselves within the extended Marist community. That the depth of community heritage is unknown to most of SHC's members is also the case in other Marist schools.[153]

The app itself could include additional technical features such as geofencing and spaces for comments by the participants. Geofencing within the app could enhance the embodied, multimodal and semiotic elements of the walk(s).[154] A "virtual geographic boundary" would alert the participant to the location of a POI when walking. The user's device might shake or emit a sound in this instance and so reliance on the app as a navigational aid becomes less foregrounded and so further provide opportunities for the 'walk between' places to be used as "spaces" for thinking through resonances the participant is experiencing (De Certeau 1984). In this regard 'the map' would be increasingly understood as artistic representation of communal spatially located narratives and less likely to suggest a set walking route for the participant. The participant could 'drift' (Coverley 2010: 10-13) more organically (i.e. in

[152] But given constrains of a finite MA project this has not, currently, been possible. In conjunction with Mike Geyser, and the school community, discussions have been had around how these may be implemented for the benefit of the community in the future.
[153] During the development of the app's contents I spent time revisiting those who had provided information to be included, in line with the ethical parameters of the research process. Any narrative in the app that names any of those still living and involved in the community have been approved by the individual concerned. Brother Jude Pieterse remarked during a meeting in February 2017, "Wait till they [other Marist schools] see this; they will all want one". He suggested that several versions of the app might be produced, for each school community that detail their own spatially located narratives and which contained reference, as Footsteps does, to the links between the Marist schools. He conveyed that like SHC, the other Marist communities are not well informed about their community heritage and an extension of the project in this way might serve to further connect the South African communities. In a letter received by email he wrote that Footsteps was an "outstanding service not only to the College but also to the Marist Brothers in South Africa" (Pieterse 2017).
[154] "A virtual geographic boundary, defined by GPS or RFID technology, that enables software to trigger a response when a mobile device enters or leaves a particular area" accessed online at https://en.oxforddictionaries.com/definition/geofence

an ambulatory way) "and let themselves be drawn by the attractions of the terrain and the encounters they find there" (Butler 2006: 893 referencing Guy Debord 1956). Spaces for community comments (in the style of social media commentaries on posts) would allow for ongoing input from the 'living archive' once the research project (and updating of information therein by the researcher) comes to a natural end.

The discussion of multiliteracies as a framework also lends itself to thinking around how other languages (and not just modes) might be integrated into the app. There is scope for a different kind of English version app; the app is written with the High School and older participant in mind though it should also be accessible for grades 5+. A Primary School 'translation' would increase the contents accessibility by younger members of the community and in turn range of meaning-making potential. Some of the community members speak English as a second, third or even fourth language; particularly those from the Three2Six family who are often refugees from francophone countries. Accessing the content in French or in one of the other official South African languages are further options to investigate.

Other uses of the app in the community might be imagined around curricular or commercial initiatives. The High and Primary School have a biennial 'off-timetable' periods. The Sacred Arts Festival (High School) is dedicated to learning through the arts. Mindworks is a Primary School parent facilitated week of educational activities, most of which focus on experiential learning through the arts. These are examples of 'decentralized learning' in the school and would afford time (usually dedicated to the getting through set curriculums dictated by nationally required standardisation) for activities that could further push walk(s)ing and engaging with the community's fabric. Teachers might choose to use the app during lessons, particularly since there are many opportunities for linking to specific curriculums (more obviously, history, geography and the arts; but also, life sciences, science, physical education and more).[155] The research framework suggests that art(s) education should be understood as education through art and critically, that thinking is 'an art'. Footsteps

[155] For example, there are slides that discuss the logistics of architectural planning, that reference science experiments, the use of dynamite and paleo-archaeology.

provides possibilities for critical thinking learning programs. Learners could create their own POIs, add to existing ones or argue why they are irrelevant. They could continue to 'mine' and engage with the living archive to develop new or (re)viewed narratives to serve as community thinking stimuli. The app contains but a fraction of the possible narratives that the community could share. Further, a focus on the grounds, buildings and fabric of the community of SHC in Footsteps lends itself to the development of a sense of ownership and care for one's surroundings. Projects that involve 'care for' SHC in this sense are also viable within the Footsteps framework.

Footsteps as a model for invigorating communal and critical thinking could enhance what SHC promotes as their "hidden curriculum" which is "not only what our curriculum offers but how it is offered." Described as integrating extra-curriculum thinking into Social Science classrooms around topics like social injustices and environmental issues preparing learners "to become informed, critical and responsible citizens who can make sound judgements and take appropriate action that will contribute to equitable and sustainable development of human society and the physical environment".[156] Though SHC holds workshops (using both in-school and external facilitators) to develop learner's critical thinking skills these are not whole school or community initiatives. Most schools in South Africa, do not provide 'Critical Thinking' as a stand-alone curricular subject (as it is in some countries).[157] One of the biggest issues facing (arts) educators today (both in schools and elsewhere) is around how to prepare for "social futures" (Cope & Kalantzis 2000) in a world changing so rapidly, for "jobs that haven't even been imagined yet" (Northmore 2016). Richhart suggests that answers are less about traditional academic skills and more about emphasising attributes that encourage learning (curiosity), innovation (imagination), an ability to deal with complexities (problem solving) and drive community mentality (Richhart 2015: 16-17). Footsteps could provide scope for integrating these practices into a (wider notion of) school's pedagogy because, as Hausman et al. explain "thinking like an artist invites insightful and multivalent

[156] http://sacredheart.co.za/high-school/school-life/curriculum/

[157] At time of writing, the IEB (Independent Education Board) are planning to introduce Critical Thinking as a Matric subject. However, there is internal 'discussion' as to how it can be properly assessed or marked. Critical Thinking involves multiliterate and multimodal practices which can be difficult to assess formally (or by standardization). Writing an essay would privilege those who are literacy literate, not necessarily critical thinking literate. The IEB have trialed grade 10 and 11 assessment papers in 2016. The government are considering how to make critical thinking more visible and structured in CAPS. (André Croucamp 2017, Northmore 2016),

ways of seeing" (2010: 372) and "cultural production... based on critical thinking and qualitative enquiry can ignite a proactive explorative process" (2010: 371). The model presented in Footsteps could be implemented in other learning communities, providing a way of developing both the practice of and methods for facilitating critical thinking. Research indicates that this is an area of arts and educational practice that is hugely under-resourced (both in the training of facilitators and in materials that might support it). This warrants further investigation but this is not the core focus of this research report.[158]

Footsteps could potentially be used as a model for disconnected communities as a way of surfacing intersections between cultural narratives and practices in specific civic locations. In particular, and within a local context, communities set apart by xenophobic sentiments. Walking together in this sense could create possibilities for further ways to imagine reading and writing the narrative of the city (De Certeau 1984).

[158] An explicitly stated aim in the CAPs curriculum is to develop the application of critical thinking in learners, advising "an active and critical approach to learning, rather than rote and uncritical learning of given truths" (Dept. of Education 2011:4). The government states that "democratic [and] open learning systems" are required to be delivered by educators (Department of Education 2008d). Ndofirepi and Thokozani, along with Peter Ellerton, Daniel Hammett and Lynn Staeheli and Matsephe M. Letseka, criticise provisions for the implementation of high standard and effective citizenship education and critical thinking in South Africa stating that "what in practice the discursive classroom community of inquiry can offer remains an unanswered question and this is yet to be tested in practice" (Ndofirepi & Thokozani 2011:138). Numerous white papers, manifestos and curriculum statements have been produced by the South African government demanding critical thinking be scaffolded in schools and the values of the Constitution taught. Examples of these are *The National School Pledge* (2008c), *CAPS* (2011), *Bill of Rights and Responsibilities for the Youth of South Africa*(2008b*), My Country, South Africa (*2008a) *Action plan to 2019: Towards the realisation of Schooling 2030* (2014) and *Manifesto on Values, Education and Democracy: Special Schools Supplement (2001*). Please refer to bibliography for links to these online documents. However, often teachers find these documents inaccessible and are not sufficiently supported to implement these requests (Hammett & Staeheli 2009). CAPS does not provide detailed lesson plans for critical thinking practice and, "teaching critical thinking is not something that teachers are explicitly trained to do – in fact very few people are" (Ellerton 2015). This is not unique to South Africa, citizenship related education programs in schools are often marginalized at the expense of subjects like maths and literacy (because of standardized assessments in the latter subjects, results of which give the school an overall national league table style rating). However;

"students who have an ability to think their way through problems, a confidence in their ability to do so, and who can apply critical thinking skills to understand their circumstances and explore options open to them are more likely to successfully navigate through their school years. Within the context of South Africa's complex social and economic challenges and opportunities, resilience is likely to be a vital virtue" (Ellerton 2015). This is equally relevant to thinking about the implementation of critical thinking in arts education outside of schools.

6: Concluding Observations

Positioning the community of SHC as a 'living archive' extends the notion of the archive as a physical room that contains and preserves the past. Rather, the living archive (the people, buildings, heritage and culture) present a dynamic and critical combination for imagining and actively participating in 'social futures' as well as for reflection on how/whether the present community has evolved from that of the past. Through a multimodal resource (the app) vested in ambulatory pedagogies, walk(s) provide an embodied way to create spaces for re-examination of a shared heritage in the specific sites that are shared by the community. The model demonstrates how archive(s) can be critically engaged and presents a 'new way of looking at the everyday' by unpacking the geosemiotic codes that are unique to the community specifically located in the archive(s) (Spieker 2016). This understanding by the community, of both their heritage and of how they can through discourse become its owners and directors, is transformative, ambulatory and collective. This can structure, enrich understanding of community heritage and identity, and provide stimuli for the community to enquire (think, act, imagine, learn) as a critical collective. However, the way in which they are unpacked is critical; footsteps at ground level surfaces a wider, democratic, understanding of cultural heritage. Curiosities piqued by what had been considered 'just day to day scenery' propel the participant into thinking more deeply about the interconnectedness of their community narrative (MacDonald 2006 ref Bann 2003). The augmented walking experience is supported by a collaboratively constituted resource and reveals locations that are extra-traditional for learning, thinking and meaning making to occur. Rather than a question of whether an archive can inform a community the question becomes about how the community (which stores, remembers and generates), can inform and reform the archive. This draws attention to the importance of community narrative as a critical, living collective. There may be tensions within and these, along with multiple access points and views, are what give the community archive its dynamism, 'its moving thinking'.

Understanding arts education as a way to engage community identity and societal discourse critical thinking situated in artistic practices is not new (Rasmussen 2017, Hausman et al.

2010, Duncum 2004, 2008). But practical models for how this might come about from a whole community (who range in age, profession, interest) are few and far between (Rasmussen 2017). Footsteps, the offered model, has drawn from a range of disciplines and is intentionally an ambulatory 'bricolage' (Denzin & Lincoln 2011). The ambulatory doesn't 'move thinking' from one field to another and leave it there, but rather harnesses the momentum of this 'moving thinking' collectively, critically and with a view to finding "new ways of looking at old things". It is, as Rancière informed, about how we think and as Bourriaud suggested, with whom and where we think that matter. But further, it is about layering (rather than segregating) how arts education is understood; as technical discipline, as critical pedagogy, as thinking scaffolding, as visual cultural literacy, and as social discourse (Hausman et al. 2010). And in order for this to be more than theoretical (Duncum 2008) (arts) education needs viable models. If artists create a narrative for an audience (Gaztambide-Fernandez 2014), it is necessary to ask who the artist is, why they create and for what audience. They create a narrative with which to story-tell, to understand or elucidate and which embodies their thinking. The artist thinks, moves, does, feels, speaks and writes to create their narrative. Like artists, ambulatory models of thinking move from one field to another, engage, reflect, and move; they are multiliterate. This momentum invigorates and opens up possibility. The community as living archive are artists; they write, read and (re)write their own narrative(s). Not only are they artist-teachers but at the same time they are the artist-learners (Andrew 2011).

Scollon and Scollon, the proponents of (geo)semiotics and whose theorising the Footsteps framework certainly moves around/through/with posit that all communication (essentially narrative) derives its meaning from its location (a place, a relationship or thing) (Scollon & Scollon 2003); it might sound contradictory to then reason that ambulatory research owes much grounding to something which sounds 'fixed'. As with (geo)semiotics and psychogeography, meaning comes from how we encounter the situated narrative; how (as where) we encounter meaning in the world and where we go with it. The SHC community as artists read, write and (re)write their narrative(s) in their encounter with their heritage. Not only does the location generate meaning potential in a variety of ways (through its

multiliterate cultural cues) but it provides the setting for an embodied and multimodal way to encounter it. An artist needs a studio; when the studio is well resourced it allows for greater productivity; but it is necessary to know where to find those resources first. Moving thinking about arts education as a tool for culture production and discourse must not neglect the potentiality of the community as their own arts educators. As the practical model shows, the community engages the "draw of the terrain" to gain a richer understanding of their heritage and community identity. While the community (de/re)construct their narrative, it offers possibility to assess what their encounter with that narrative means; there and then specifically, and how to move with it.

Not only does this provide a model for (arts)education outside of the formal classroom but it is a reconsideration of how learning in the school could be effected. The premise for Footsteps is that it can "enculturate" (a process foundational to community situated critical thinking). A reimagining of the nature of a school, as a *whole* – it is not just the 'learners' who learn. The boundaries between the teachers and learners become blurred, curricular boundaries and outcomes too. It returns to the questions about how, where and with whom to learn; effected by the community and for the community. In the practical model the walker writes further narratives into the community's socio-educational heritage using (living) archival material as a stimulus; whilst becoming further situated within their own community. This gives solid foundation for effective discourse to then occur (Richhart 2015). In this respect the research reveals a rhizomatic, decentralised and collective driven way for an arts education practice to evolve in the spaces outside of the institution and from within the community.

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Appendix 1

An overview of how the app functions.

How to access:

7. If you are using an iPad go to (and download):

   https://itunes.apple.com/us/app/ionic-view/id849930087?mt=8

   If you are using an android tablet go to (and download): https://play.google.com/store/apps/details?id=com.ionic.viewapp&hl=en

8. Create an Ionic View profile
9. Ensure Location Services are enabled on your device for Ionic View
10. Click 'Preview Shared App'
11. Use your Ionic View profile to experience Footsteps with App ID: 7a63e725
12. Touch screen to activate Footsteps

How to best experience:

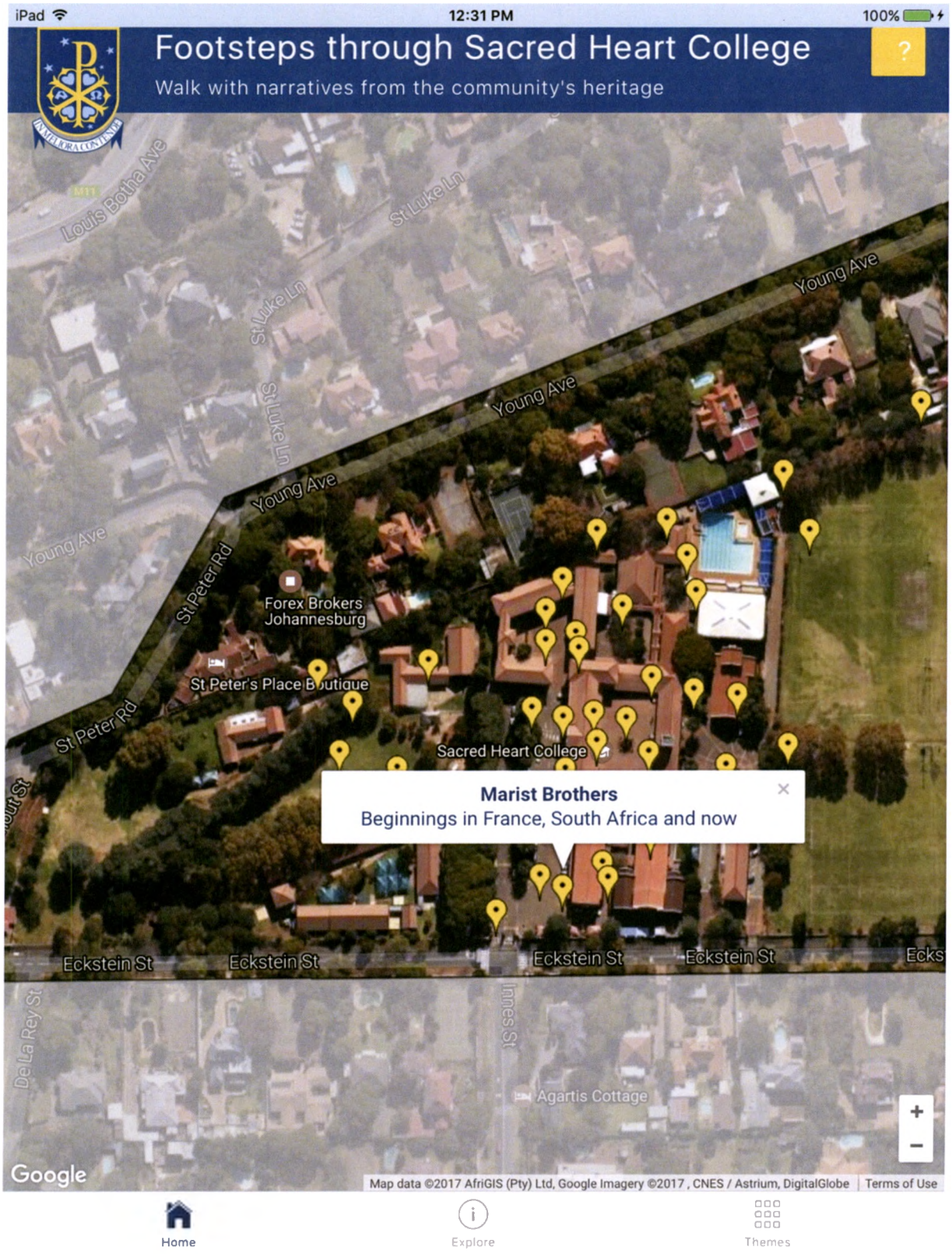
4. Use your tablet in portrait mode
5. Touch a pointer and explore further by clicking pop-up text
6. Access SoundCloud clips in browser mode only

How Footsteps functions:

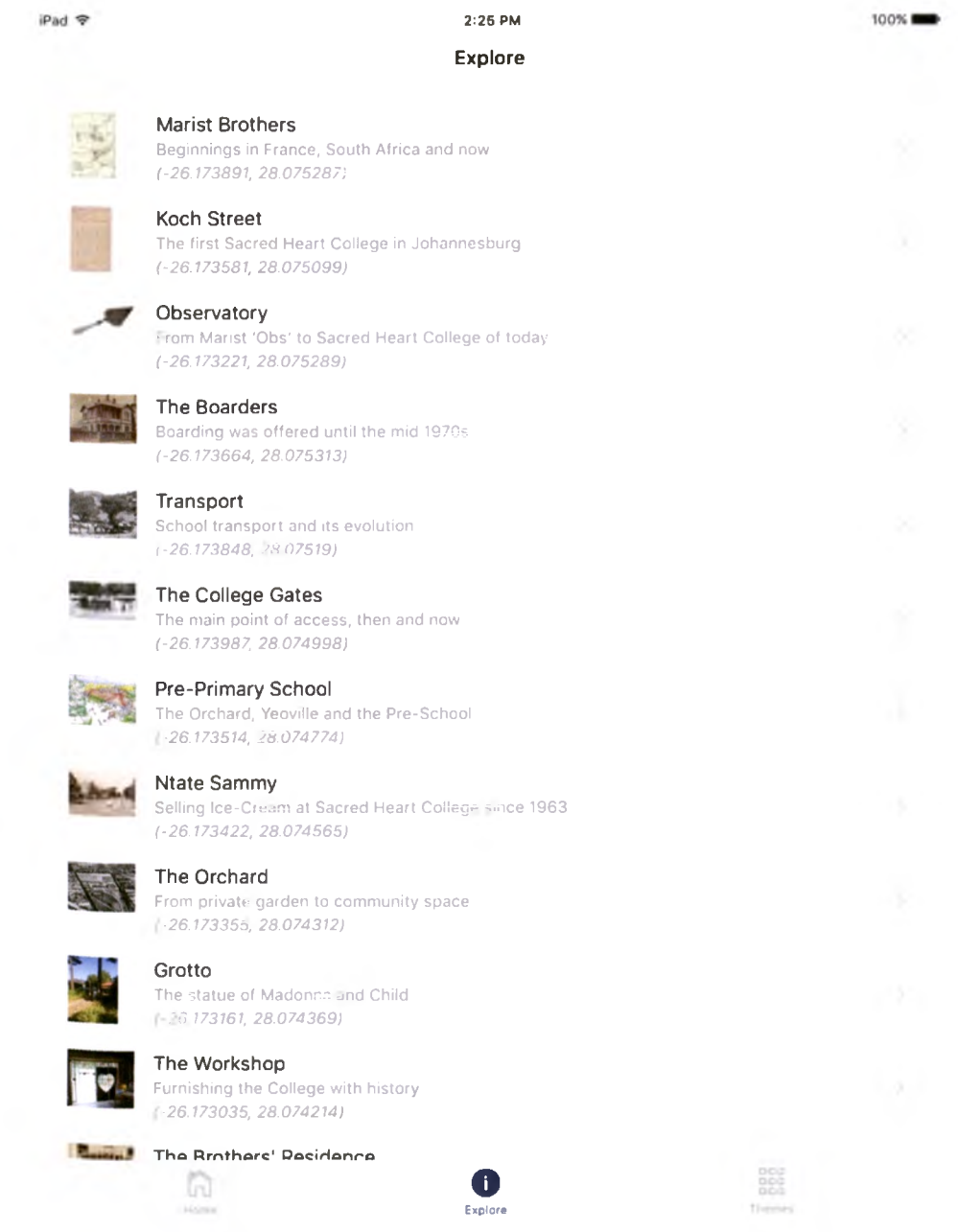
1. You will see this Home Page which contains 40 gold pointers:

2. The Help Button explains how to best experience the app:

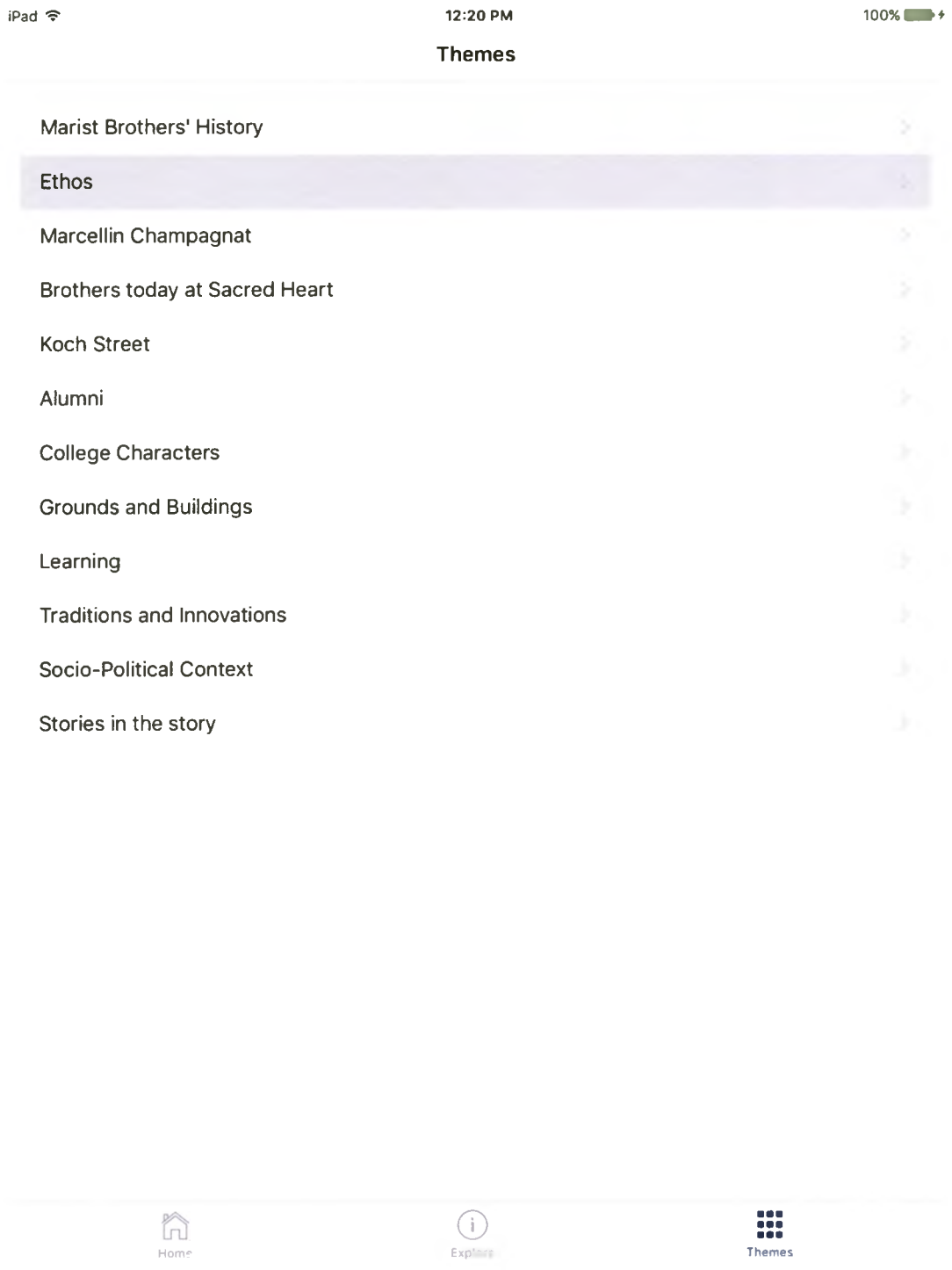
3. The pointers can be tapped on to reveal Points of Interest (POI):



4. Clicking on the pop up text takes you to the community narratives that each POI embodies. Clicking "show more" takes you to a more detailed account of each story relating to the POI. Media at the top of the slide (in portrait mode) can be clicked on to enlarge.
5. You may wish to walk and encounter the POIs as you move around the grounds, or
6. You may prefer to use the Explore Page to take an overview of the POIs that the app covers and structure your walk(s) this way. GPS co-ordinates are provided for each POI to facilitate locating them in the grounds. The 40 POIs can be viewed by scrolling down this page. The **>** on the right-hand side of the page takes you directly to the narratives that you would encounter through the Home Page.



7. If you prefer to organise your walk(s) relating to subject themes, some are suggested in the Themes Page. Other themes might suggest themselves to you. As an example, "Ethos" is highlighted here:



and,

iPad 12:20 PM 100%

Back

Theme: Ethos

Pre-Primary School
The Orchard, Yeoville and the Pre-School
(-26.173514, 28.074774)

Grotto
The statue of Madonna and Child
(-26.173161, 28.074369)

The Workshop
Furnishing the College with history
(-26.173035, 28.074214)

The Brothers' Residence
A selection of Brothers' profiles
(-26.172998, 28.074698)

Statue of Jesus
At the heart of the College
(-26.173185, 28.075152)

Mandela
Grandparent, Pied Piper, Mediator and President
(-26.172918, 28.075211)

The Intermediate Quad
The Senior Primary block
(-26.172795, 28.075211)

St Marcellin Champagnat
St Marcellin's story and Sacred Heart College
(-26.172672, 28.075282)

A Medical History
Hospitals, Matrons and Nurses
(-26.172887, 28.075342)

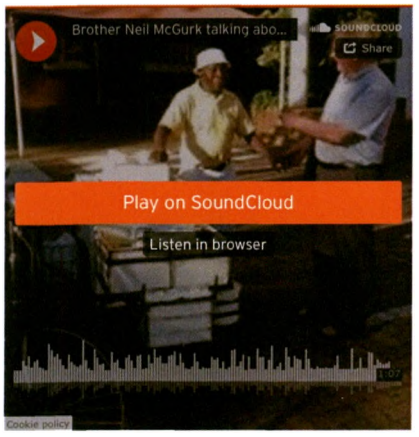
Co-education and Sacred Heart College
Marists, Holy Family Sisters and Ursuline Sisters combine
(-26.173112, 28.07586)

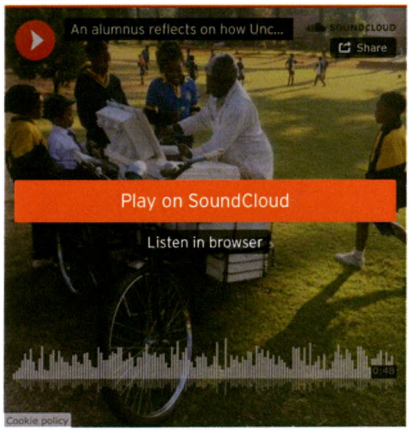
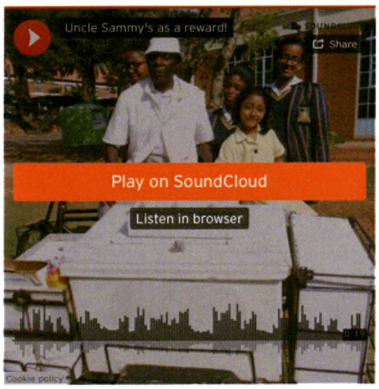
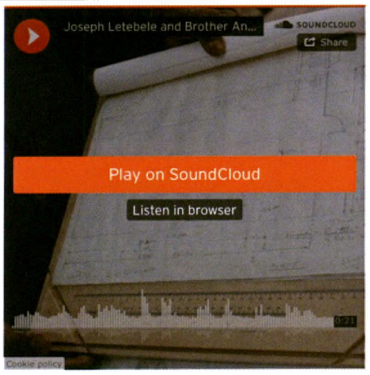
The Struggle(s)
Selected stories of Sacred Heart's activists (1976-2016)
(-26.173857, 28.075487)

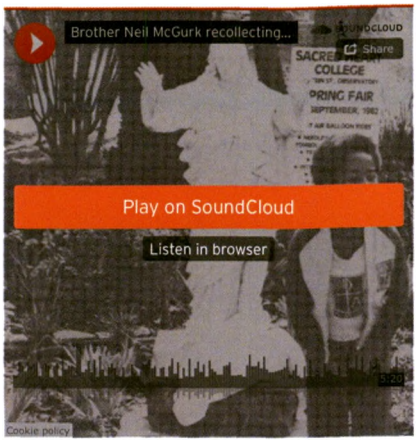
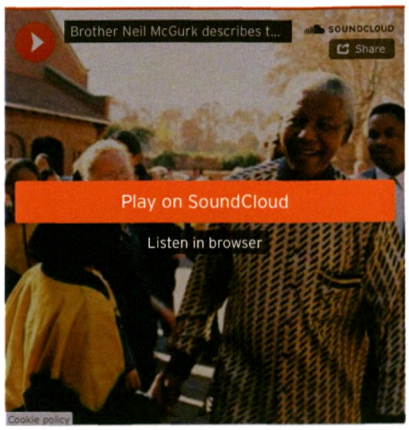
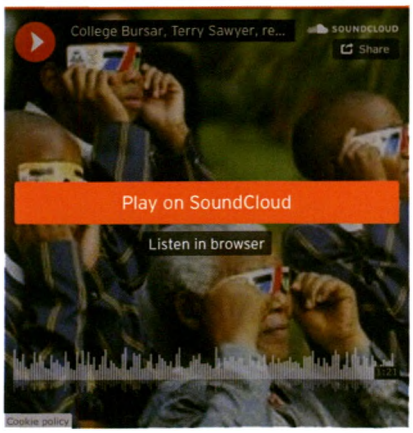
The Three2Six Education Project
A bridging program for refugee children

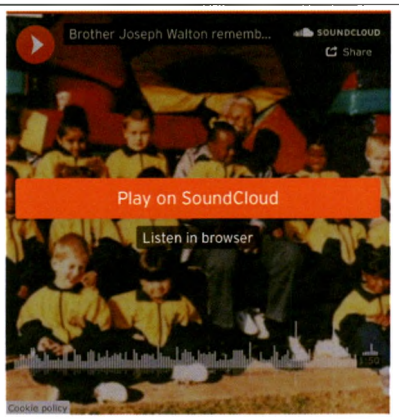
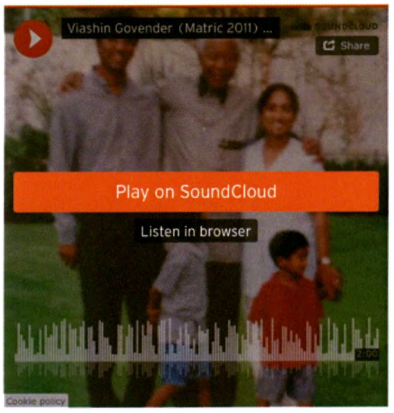
Home Explore Themes

8. Because this Appendix is a static version of Footsteps, links for the audio and video clips are included below (some browsers may require you to retype the links):

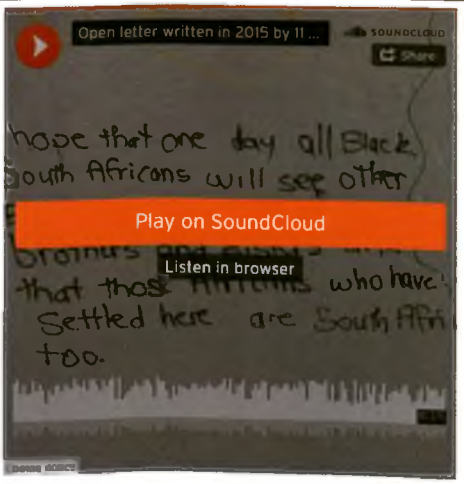
POI Name	Media Visual	Link
Marist Brothers		https://youtu.be/FQmzPYckhb4
Ntate Sammy		https://youtu.be/ughdThYOKok
Ntate Sammy		https://soundcloud.com/caroline-kamana/brother-neil-mcgurk-talking-about-uncle-sammy

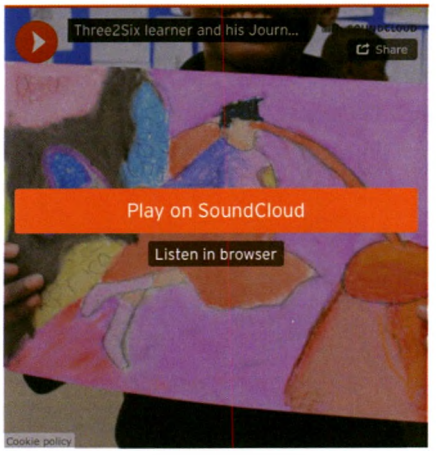
Ntate Sammy		https://soundcloud.com/caroline-kamana/an-alumnus-reflects-on-how-uncle-sammy-binds-generations-together
Ntate Sammy		https://soundcloud.com/caroline-kamana/sammy-reward
The Workshop		https://soundcloud.com/caroline-kamana/joseph-letebele-and-brother-anton

The Statue of Jesus		https://soundcloud.com/caroline-kamana/brother-neil-mcgurk-recollecting-the-necklacing-of-the-sacred-heart-statue
Mandela		https://soundcloud.com/caroline-kamana/brother-neil-mcgurk-describes-the-pied-piper-of-college
Mandela		https://soundcloud.com/caroline-kamana/college-bursar-terry-sawyer-recalls-an-incident-involving-mandela-and-a-school-blazer

Mandela		https://soundcloud.com/caroline-kamana/brother-joseph-walton-remembers-mandelas-visits-to-sacred-heart-college
Mandela		https://soundcloud.com/caroline-kamana/viashin-govender-matric-2011-recalls-his-encounter-with-madiba-and-family-when-he-was-in-grade-1
Mandela	 Video: Quizzical Pictures / SABC	https://youtu.be/tBx7WteZMF8
Music	 Video: Sacred Heart on YouTube.com	https://youtu.be/Ae9iQ7iSgQg

Music	 Video: Jozikids on YouTube.com	https://youtu.be/YjAddE3fzaE
Memorial Chapel	 Image: Sacred Heart on YouTube.com	https://youtu.be/Y64HYUToe4Y
Sports 'Now"	 Video: Sacred Heart on YouTube.com	https://youtu.be/D2HU5_O3eeM

WW 1	 Video: NationalMuseumsScotland on YouTube.com	https://youtu.be/cfgyaLBc2MM
Struggle(s)		https://soundcloud.com/caroline-kamana/brother-neil-mcgurk-recalls-eric-molobi-the-struggle-and-sacred-heart-in-the-1980s
Struggle(s)	 Image and Audio: Caroline Kamana	https://soundcloud.com/caroline-kamana/open-letter-written-by-11-year-old-sacred-heart-pupil-read-by-the-author

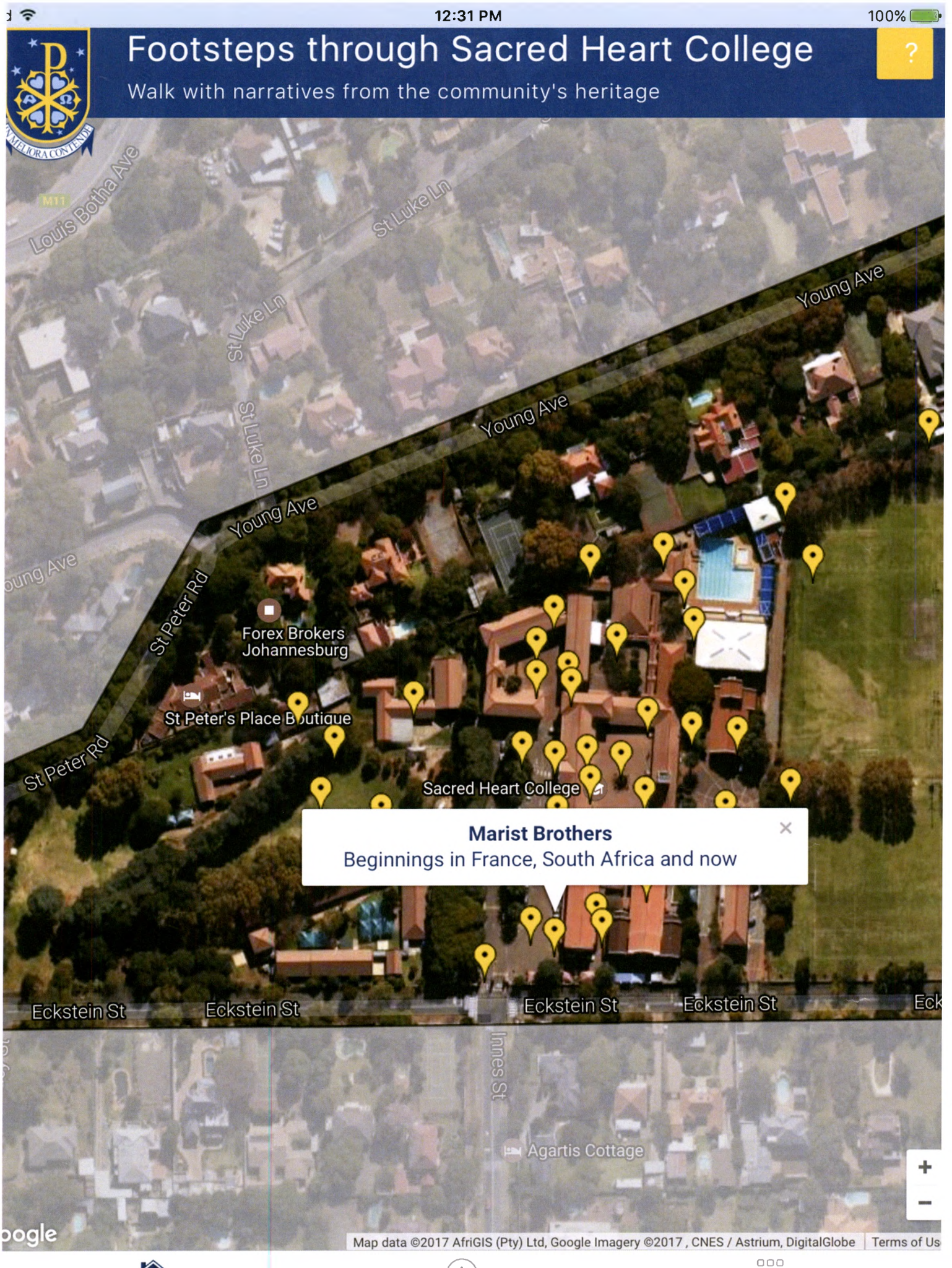
Three2Six	 Video: G&T Spiller/SHC @ Caroline Kamana on YouTube.com	https://youtu.be/PbokUpyOeus
Three2Six		https://soundcloud.com/caroline-kamana/three2six-learner-and-his-journey-with-an-artist-2015

Appendix 2

The following pages are screen grabs taken from Footsteps (the app) as a record of each POI (and corresponding slides).

Appendix 2

Contents: listed Points of Interest and corresponding page numbers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Footsteps through Sacred Heart College
Walk with narratives from the community's heritage
?
Louis Botha Ave
St Luke Ln
Young Ave
St Peter Rd
Forex Brokers Johannesburg
St Peter's Place Boutique
Sacred Heart College
Marist Brothers
Beginnings in France, South Africa and now
Eckstein St
Innes St
Agartis Cottage
Map data ©2017 AfriGIS (Pty) Ltd, Google Imagery ©2017 , CNES / Astrium, DigitalGlobe
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Home
Explore
Themes

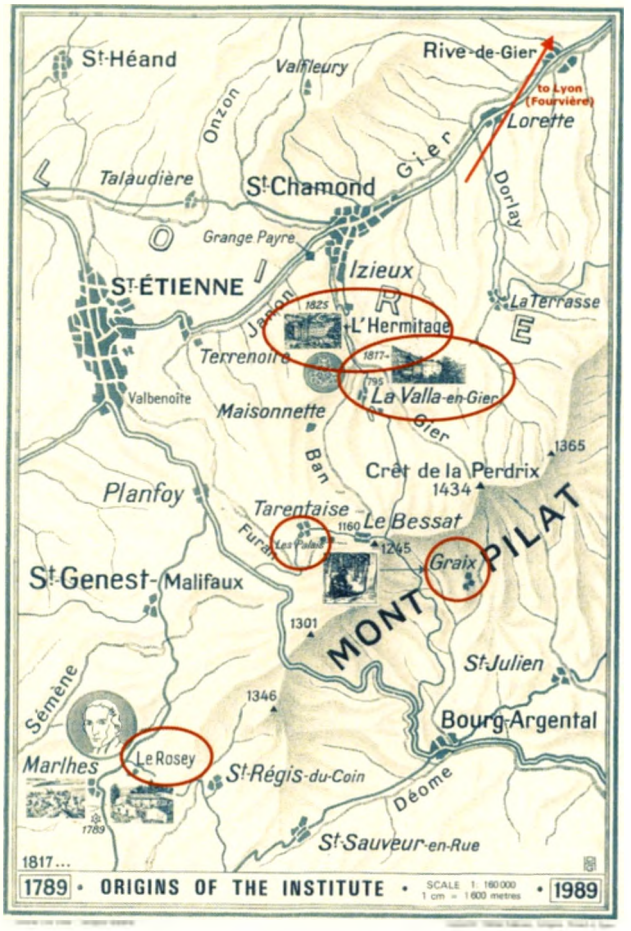

Image: Marist Archive (annotations Caroline Kamana)

Marcellin Joseph Benedict Champagnat was born on 20th May 1789 in south-east-central France.

[show less]

Born in **Le Rosey,*** Marhles, the ninth of ten children, Champagnat spent his early years working on his family's farm, as he'd vowed not to return to school after witnessing cruelty to, and humiliation of, the school pupils. This experience, and the deep religious faith of his mother and aunt, shaped his life's path, inspiring his religious vocation and his drive for compassionate education. Despite no formal early schooling, Champagnat wanted to study to become a priest and aged 15 entered a seminary (after twice sitting the entrance exams). He was ordained, aged 26, on 22nd July 1816. The next day Champagnat and some other newly ordained priests went to **Fourvière**, to the shrine of Mary, to pledge their fidelity to her. Together they created a group (to be made up of priests, sisters and lay people) called The Society of Mary with the intention of carrying out their ordained life dedicated to following the example of Mary and to emulate the loving relationship between her and Jesus.

**words in bold correspond to places circled in red above.*

Image: Marist Archive

Notre Dame de L'Hermitage in 1836.

[show less]

Aged 27 and Curate of the village of **La Valla,*** Marcellin Champagnat visited a sick boy, Jean-Baptiste Montagne, in the remote village of **Les Palais**. The boy died and Champagnat was troubled that he did so without having had any education, spiritual or otherwise. For Champagnat, this experience was a message from God. Thereon, Champagnat vowed to form a brotherhood of teachers to lovingly educate children at the margins of society. On 2nd January 1817, in **La Valla** Champagnat founded Les Petits Frères de Marie (The Little Brothers of Mary or Marist Brothers). In 1823, trapped by heavy falling snow in the mountains near **Graix**, Champagnat prayed to Mary asking for protection, and to her he attributed his survival. Growing quickly, (from three to nearly 30 Brothers in just over five years) the Marist Brotherhood needed new premises, and **Notre Dame De L'Hermitage** opened near St Chamond in 1825. Champagnat, trained in metal and woodwork by his father while working on the family farm, designed and built L'Hermitage, aided by twenty Brothers and local artisans.

The image on this slide is by Thomas Gauthron. Gauthron, an artist, from the area of St.Etienne (the largest town near L'Hermitage) was known for his print making, specialising in religious subjects.

**words in bold signify places on map shown previously.*

Image: The Society of Mary (USA)

One of the Ordinands with whom Champagnat (top left) pledged to Mary at Fourvière was Fr Jean-Claude Colin (bottom left), who formed a group of priests with a missionary purpose, Les Pères Maristes (Marist Fathers). Colin invited Nuns Jeanne-Marie Chavoin (top right) and Marie Françoise Perroto (bottom right) to begin the Sisters of the Congregation of Mary, the Marist Missionary Sisters.

[show less]

Marcellin Champagnat regarded Jean-Claude Colin as the first Marist, as he was the lead founder of the Society of Mary. Even during Champagnat's lifetime, however, the Marist Brothers (and of course today a much wider audience) regard Champagnat as such. With the Marist Brothers, the Fathers and Sisters became the first three parts of the Society of Mary, officially approved by Rome in 1834. In 1836 the Lay Marists were officialised by Rome as the fourth branch of the Society of Mary.

In 1863 the Marist Brothers were given autonomous institutional status as the Fratres Maristae a Scholis (FMS) or Marist Brothers of the Schools. Each section of the society fulfilled a particularly unique purpose. The Marist Fathers focus on missionary work. The Marist Brothers have their particular calling within education, following in the footsteps of the order of Brothers that Marcellin Champagnat started in 1817, at La Valla.

Image: Institute of the Marist Brothers (FMS)

This badge is the international crest of the FMS (the Marist Brothers).

[show less]

The intertwined AM monogram in the centre of this crest (seen on many of the Marist school blazers, though no longer on Sacred Heart's) stands for Ad Mariam, a shortened form of Ad Jesum per Mariam (to Jesus through Mary), the Marist motto. The twelve stars and crown are taken from the symbolism in the book of Revelation (21:1) which Catholics interpret as signifying the coronation of Mary and referencing the twelve tribes of Israel / twelve disciples (themselves representative of all peoples like the international Marist congregation).

The three violets represent the virtues of humility, simplicity and modesty that Champagnat espoused. Just as the actual violet is tiny in size but has a strong, beautiful and lingering fragrance, these virtues are huge powerhouses for good, despite their outward quietness. Currently there are Marist Brothers and schools in 80 countries worldwide.

Image: Marist Archive

1885 Timetable (St Aloysius' School, Cape Town). For the Brothers (on the left) this included four set prayer sessions, and for school pupils (on the right) three kinds of Maths class were taught daily – arithmetic, Euclid (geometry) and algebra.

[show less]

Thomas Grimley, Bishop of the Cape of Good Hope (Western Division), asked Pope Pius XI to send some teaching Brothers to start a school for Catholic children in his diocese and, in turn, the Pope asked the Superior General of Marist Brothers to help. In April 1867, five Marist Brothers arrived in South Africa at Simon's Town after 62 days at sea on a gunship, 'L'Ephigenie'. These Brothers (two from France and one each from Belgium, Ireland and England) set up two schools that year in Cape Town. St. Aloysius' School (financed by the Colonial government) opened with ninety-four pupils and St. Joseph's Academy (fee paying) with nine pupils. They were the first Marist schools outside of Europe, set up side by side in Hatfield Street. Bishops in other South African dioceses, emboldened by the success, began to ask for Marist Brothers.

Marist Schools Council (FMS SA), 'Marist Schools in South Africa'

Marist Schools South Africa.

[show less]

A film produced in 2014 charting the early beginnings of the Marist Brotherhood and the development of the existing Marist schools in South Africa. Formally Sacred Heart College, informally the Koch Street school was known as Marist Johannesburg. The film explores the unique pedagogy of the Marists and the particular ethos of their schools today. There are plans to open another Marist school in Johannesburg in the near future.

Though twenty Marist schools and training missions opened in South Africa following 1867, only five remain in 2017. The Marist institute cites contributing factors as including language/religion and the socio-political structure of South Africa, clashes between the influences of Catholic social teachings following Vatican II and the apartheid government (particularly during the years 1940-1990), the effects of the first and second World Wars (many Brothers were conscripted), the sourcing of Brothers elsewhere internationally, and issues of funding.

Image: Institute of the Marist Brothers (FMS)

Brother Norbert Mwila, Marist Provincial of Southern Africa since August 2016.

[show less]

Prior to 1908, the Marists in South Africa were bound by administration in Europe; thereafter South Africa functioned as its own administrative province. In 1999, the Province of South Africa became the Province of Southern Africa and covered six countries of Marist presence on the African continent (the others being Malawi, Mozambique, Zambia, Zimbabwe and Angola). There are three other Marist Provinces in Africa and one district; there are 24 Provinces and five districts worldwide (depending on the country's size and number of Brothers). Each Provincial serves a three-year term after being voted in by the Province's Brothers and appointed by the Superior General in Rome. Br Norbert Mwila, current Provincial, started as a postulant (a trainee Marist Brother) in 1991 in Zambia, and made his final vows in 2000. As Provincial, Br Norbert is responsible for overseeing the running of the Southern African Province (including its schools and other missions) supported by a Council of elected Brothers from the six countries of the Province reporting directly to the Marist Superior General in Rome (currently Brother Emili Turú). The head office of the Province of Southern Africa is located on the Sacred Heart College campus.

Image: Institute of the Marist Brothers (FMS)

Marist Brothers Bicentennial year 2017.

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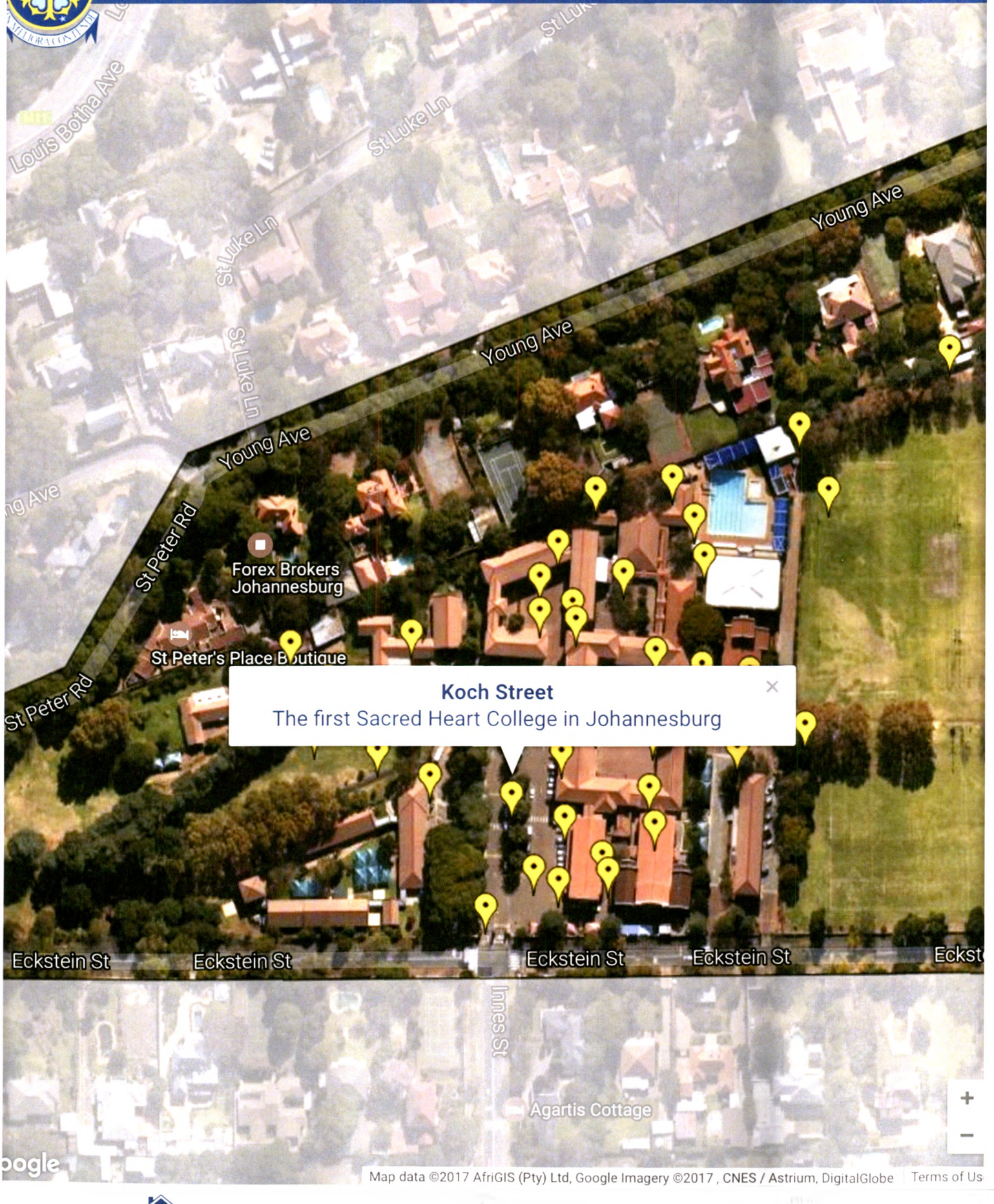
2017 is a significant year for the Marist Brothers. 2017 marks 200 years since the founding of the Marist Brothers by Marcellin Champagnat and the 150th anniversary of the Marists in South Africa. In the lead up to their Bicentenary, the Marists have spent three years focusing on the preparations. 2014/15 was the Montagne year (so named for the dying youth that inspired Champagnat to activate his calling to educational work). The focus was on contemplation around the Marist mission of providing education to those, particularly youth, on the margins of society. 2015/16 was designated the Fouvière year, a reference to the location of where Champagnat and other newly ordained colleagues pledged to start the Society of Mary, in front of a statue of Madonna and Child. This focus on Mary honours her openness to the acceptance of God in life and her role model as mother and nurturer. 2016/17, the La Valla year (named for the village where Champagnat started his first school and training of teaching Brothers) is dedicated to a focus on spirituality and mindfulness.

This logo incorporates the number 200 to signify the Bicentennial year as well as the symbol of the three Marist violets.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage



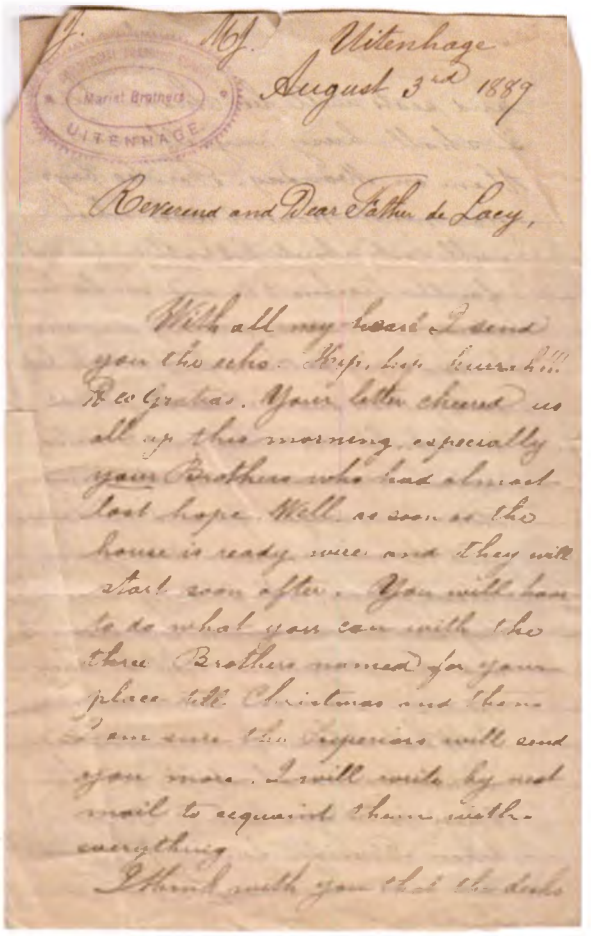


Image: Catholic History Bureau

"Hip Hip Hurrah! Deo Gratias [Thanks be to God]". In August 1889, Br Nectaire, Principal of Marist Uitenhage College, responded to news from Fr De Lacy O.M.I., Apostolic Delegate, that Marist Brothers could soon proceed to Johannesburg.

[show less]

A series of letters between Br Nectaire (in Uitenhage) and two of the O.M.I. priests (Father Monginoux and Father De Lacy), based in Pretoria and Johannesburg, discuss the possibility of bringing the Marist Brothers to the these towns. Marist Superiors in France were worried about 'faithless, lawless and dirty' Johannesburg, fearing that the town would 'vanish in the dust' like early American pioneer towns. Brother Nectaire convinced his Superiors otherwise and arrangements were made to send Brothers from Europe for schools to be opened in Johannesburg and Pretoria. The letters were written in English (to Father De Lacy) and in French (to Father Monginoux). Some letters discuss the specifics of the Marist mission to Johannesburg and their visions for educational practice. However, Marist missions in Natal and Kimberley 'appropriated' the Brothers sent to Pretoria.

Image: Marist Archive

The Brothers who first came to Johannesburg to set up the Marist College at Koch Street in October 1889: Brother Albert Dominic (left), Brother Frederick, Principal (centre) and Brother Euphrase (right).

[show less]

Johannesburg's first Catholic Mass was said in Ferreira's camp in February 1887, ten years after the first Catholics (Oblate priests from the O.M.I. missionary congregation) arrived in the then Transvaal Republic in 1878. It was decided the town needed a school for Catholic children and The Holy Family sent six Sisters to set up a Convent school in October 1887. St Mary's was Johannesburg's first school. It was such a success that they decided to start a school for boys. The O.M.I. priests, not teachers themselves, wrote to the Marist Brothers, asking them to extend their missions already established elsewhere in South Africa.

There were many delays in getting the Brothers to Johannesburg, due to security concerns, finance and demands from other Marist missions in South Africa. According to Brother Nectaire, the three Brothers had begun to lose hope that they might ever reach their destination.

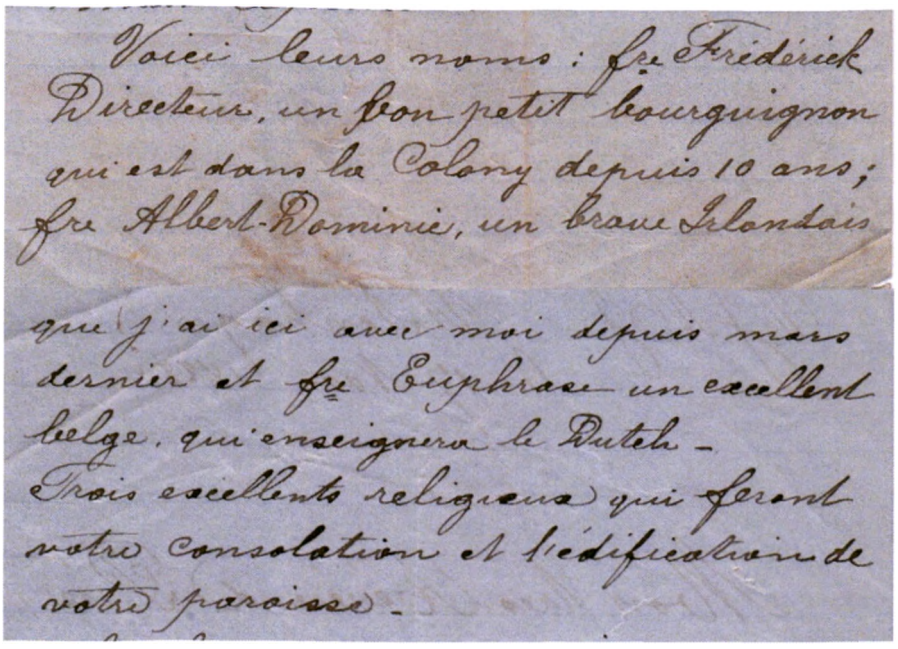

Voici leurs noms : fre Frédérick Directeur, un bon petit bourguignon qui est dans la Colony depuis 10 ans; fre Albert-Dominic, un brave Irlandais que j'ai ici avec moi depuis mars dernier et fre Euphrase un excellent belge, qui enseignera le Dutch - Trois excellents religieux qui feront votre consolation et l'édification de votre paroisse -

Image: Catholic History Bureau

Brother Nectaire described the three Johannesburg-bound Brothers to Father Monginoux in a letter written in November 1888.

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> "Here are their names: Brother Frederick, Principal, a good little Bourguignon* who has been in the Colony for 10 years already; Brother Albert-Dominic, a courageous Irishman who has been with me here since last March and Brother Euphrase an excellent Belgian who will teach Dutch. Three excellent pious men who will be an asset to you and edifying for your parish."
>
> **from the Bourgogne region in France.*

Brother Frederick was the new Marist school's first Principal for thirteen years, until 1903 when he was made Marist Provincial for the newly created administrative Province of South Africa. He was seen as a fatherly figure by his pupils, famed around the school for always carrying a small black bag containing sweets and sticks that he dished out to appropriately reward or rebuke deserving pupils. Brother Frederick died three weeks before his 100th birthday in 1946, having survived the cyclone that killed Brother Euphrase in Basutoland in 1912, where they had been posted after Koch Street. Brother Albert-Dominic died after an illness in 1894.

Image: Marist Archive

One of the first photographs taken at the newly established school; boys and Brothers at Koch Street in 1889.

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According to records, 27 pupils (7 Catholics, 12 non-Catholics and 8 Jews) arrived to register on the first day, Wednesday 9th October 1889. The first school pupil to arrive at the new school was Peter Busschau (in 2017 there are still Busschaus from the same family at Marist schools). Not long after Busschau's arrival, a wagonload of boys came from the End Street Convent, run by the Holy Family Sisters, bringing their desks with them. Within the first two years the school roll stood at 300 pupils. In these early days the school was known as Marist Brothers' College.

The single-storey building in the background was the school house – divided inside with wood and glass panels into three classroom areas. This became the ground floor of the western wing of the Koch street premises as it started to grow. The playground at this stage was open veld, for Doornfontein was not yet built up.

In this photograph the boy on the tricycle is identified as George Nolan – later to become uncle of Brother Paul, a much beloved member of the Eckstein Street community of Marist Brothers. Another of the boys here, as recorded in the Marist Archives (but not clearly identifiable due to the quality of the image) is Joe Geddes – later to become a teacher at the school and after whom one of the school houses is named.

Image: Museum Africa

Postcard of Marist Brothers' College, showing the school in the late 1890s.

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By 1890 the school roll had reached 800 and the school building was far too cramped to accommodate even half of the boys; thus a new double-storey school house was constructed. Even so, the most junior pupils still couldn't be accommodated within the new building and nearly 200 of them were taught in a marquee pitched in the playground, with others timetabled to sports and other subjects taught in areas around the playground. No longer open veld, the walled playground, which doubled as a cadet training ground and cricket field/soccer pitch, also contained a cottage where the Brothers (and their beehives) resided, a gym, a greenhouse, a woodwork room, a chapel and prototype science laboratory (which pupils were charged an extra fee to use). Space at Koch Street was already becoming tight.

The school was creating quite a reputation for itself in Johannesburg. Gymnastic displays put on by the school became quite a societal fixture, with such big crowds of people turning out to watch that the school yard was not big enough, and the Wanderers grounds were used for displays. The boys were invited to take part in the annual Carnival Procession through the streets of the city and again in special displays (on foot, on bicycles, with gym equipment, in Reed or Brass Bands leading the Cadet Corps) for the Diamond Jubilee of Queen Victoria in 1897 and the Coronation of King Edward in 1902.

Image: Museum Africa

The school, known officially known as Sacred Heart College, after further renovations and extensions in c.1907/8.

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During the South African War, the school roll dropped to 150 and a part of the school was turned into a military hospital under the care of the French Red Cross, assisted by the Brothers. By 1905 the pupil numbers rose back to over 500, and by 1906 the school was re-extended, this time into a triple-storey building. By 1914 the school roll was over 600 again and plans began to take shape, not to extend the existing school (impossible due to the ever increasing density of the Doornfontein neighbourhood), but to look for another site further afield. Around 1918 this additional land was found in Observatory and purchased in 1919 by the Marist Provincial (The Revd. Brother Vital) for development as soon as possible, following the settling down of socio-economics after WW1.

In a letter to his Lordship, Right Rev. Dr William Miller, Vicar Apostolic of the Transvaal, written in 1910, Br Frederick defended the particular nature of Sacred Heart School at Koch Street. The Catholic administration had accused the school of not being 'Catholic' enough and of having too many 'other' pupils. Brother Frederick assured the Right Rev. Miller that Catechism classes, the Rosary and regular Masses made provision for the Catholic boys, of whom there were 135 on the roll. This implies that there were at least 450 non-Catholic children attending the school (at the time most likely Jewish and Protestant children) – a diverse and inclusive Catholic school, as Sacred Heart College remains today.

Image: Marist Archive

Aerial view of Sacred Heart College, Koch Street in c.1960.

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By the 1960s the land around Sacred Heart College was entirely built up. This view shows how close the school was to the train tracks that led to Park Station and how little room, if at all, there was for expansion. The block on which Sacred Heart College stood is bordered by Koch Street to the north, Claim Street to the east, Hancock Street to the south and Banket Street to the east.

As is visible from this photograph, there was no room for expansion of the original school, which since the late 1920s had served as the preparatory school for Sacred Heart College in Observatory and later also for St. David's College, Inanda. St.David's College opened in 1940 after the Marist Brothers had purchased land north of Rosebank to build a new school. It was clear from the early 1930s that even two Marist schools could not accommodate the number of applicants wishing to be taught by the Brothers.

Image: The Star in Marist Archive

Brother Aquinas after demolition began at Koch Street in the mid 1960s.

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The Brothers sold the land at Koch Street in the mid 1960s as the ever developing city centre had become an unsuitable area for a school . A site to the south and (at the time) far away from construction in town was bought in Linmeyer. The final assembly at Sacred Heart College on the Koch Street site was held in 1965.

In 1966 The Star reported that many Old Boys from Koch Street had gone to the site when demolition started to salvage mementos from the buildings, like bricks to set into their homes – such was the sentiment surrounding the school. In 1966 Marian College Linmeyer was opened. The Koch Street foundation stone and the organ from the chapel were incorporated into this new Marist school. Most of the boys from the younger years at Koch Street transferred to Marian College Linmeyer, since Observatory only admitted boys from Standard 3 (grade 5 today) until the late 1970s. Some of the older boys went to the established Marist Colleges in Observatory and Inanda. Since Koch Street had been the preparatory school for Sacred Heart, or Marist Obs as it was known, Sacred Heart Koch Street can be considered as the mother school of Sacred Heart College.

Image: Marist Archive

The Mariston in 1971 (with part of Sacred Heart College still standing at its base).

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The Mariston, a 31-storey building appropriately named with a nod to the former landowners, opened in 1971. One part of the school building (seen here) was left standing for some time after the Mariston was constructed, but this has since also been demolished and built over. The Mariston Building, which is still standing today, was created as a multi-usage building with 550 flats. A swimming pool, restaurant and landscaped gardens were planned at the time of construction but it isn't clear that this was followed through. Today a hotel occupies the first six floors, with student accommodation, short term lets and other premises on the remaining levels.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

Image: Museum Africa

The ivory handled and silver bladed Ceremonial Trowel used by The Honourable Mr J. Hofmeyer, Administrator of the Transvaal, during the laying of The Foundation Stone on 3 September 1924. The Foundation Stone was by blessed by the Right Revd. Bishop Cox during the same ceremony.

[show less]

After 1913 there were no more additions to the school buildings at Koch Street, despite the continuing growing number of boys on the roll and waiting list. With the spread of Johannesburg, a town not much older than Sacred Heart College itself, space was at a premium and the area surrounding Koch Street was entirely built up. Playground space was inadequate, and overspill at break-time as well as sports events were thus accommodated at the (Old) Wanderers Grounds, a few blocks away across the railway tracks. The Brothers decided that they needed new premises was necessary if they were to expand their teaching provisions alongside the growing city (though Johannesburg was only officially designated as a city in 1928). The First World War (1914-18) delayed the search for another property, but in 1919 the Brothers purchased 32 acres of land on Observatory Ridge, then outside Johannesburg.

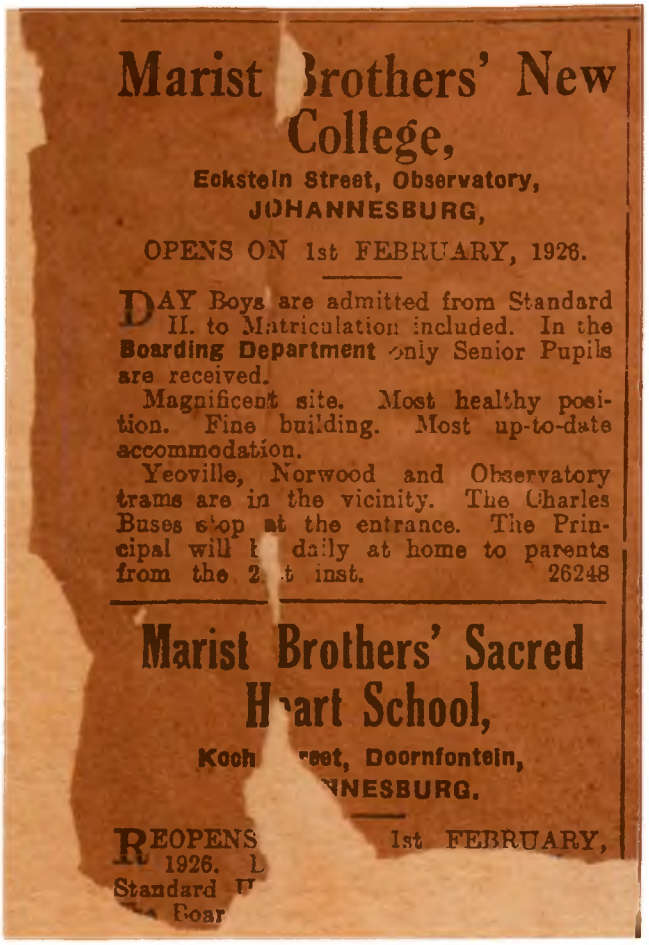
Images: Marist Archive

Brother Florian Arnal (left) and Brother Henry Julian Francois (right).

[show less]

Building works at the Observatory site took a little over a year to complete. Not only did the school have to be built from scratch, but the ground had to be levelled and outcrops of granite and iron containing rocks blasted in order to lay the sports grounds that were sorely missed at Koch Street. The architect, Mr P.J. Hill, was a former Marist pupil, having been taught by the Brothers at Uitenhage. Much of the blasting was completed by Brother Henry, who took out a special licence in order to do so. The grounds were landscaped under the direction of Brother Florian, a keen botanist, who was to become the first Principal of the College.

The new school opened on 1 February 1926 in Observatory to approximately 250 pupils. The senior classes from Koch Street, from Standard 2 (Grade 4 today) to Matric, were moved to the new premises.



Marist Brothers' New College,

Eckstein Street, Observatory,
JOHANNESBURG,

OPENS ON 1st FEBRUARY, 1926.

DAY Boys are admitted from Standard II. to Matriculation included. In the Boarding Department only Senior Pupils are received.

Magnificent site. Most healthy position. Fine building. Most up-to-date accommodation.

Yeoville, Norwood and Observatory trams are in the vicinity. The Charles Buses stop at the entrance. The Principal will be daily at home to parents from the 2[illegible]t inst. 26248

Marist Brothers' Sacred Heart School,

Koch [illegible]reet, Doornfontein,
[illegible]NNESBURG.

REOPENS [illegible] 1st FEBRUARY, 1926. [illegible]
Standard [illegible]
[illegible] Boar

Image: Marist Archive

1926, Advertisement for "Marist Brothers' New College".

[show less]

Sacred Heart College, Koch Street became the preparatory school to Observatory. Brother Martin, Marist Archivist, noted that the Observatory school was originally to be the preparatory school, with Koch Street the senior school. This didn't happen, perhaps due to the superior sports facilities at Observatory. In the early 1900s several other boys' schools, like Johannesburg College (later renamed King Edward VII School (KES)), St. John's and Jeppe High School for Boys were opened; it is likely that the seniors moved to Observatory so that they could compete with these schools in sport. Interestingly, the school name is given in this advertisement as Marist Brothers' New College, while the original College name, as suggested in archival material, was St Benedict's (to differentiate from Sacred Heart College at Koch Street). The name Sacred Heart College is recorded in documents from the 1930s, but Marist Brothers College or Marist 'Obs' (a shortened form of Observatory) were used colloquially until the 1980s.

Image: Marist Archive

The College pictured in 1927. In the archives this picture is labelled as "Obs in the veld". Its location on the then outskirts of town was met with some resentment, for many felt that the new site was too far out of town to be easily accessed.

[show less]

The first few years at Obs were years of expansion – in terms of both buildings and pupil The first few years at Obs were years of expansion – in terms of both buildings and pupil numbers. In this image you can just make out the Hall building to the right of the main building. Notable are the open upper walkways which lead from the northern and southern ends of the main building towards the central facade. These were later covered and used to extend the interior space on the upper level. One of the first 'extras' was the swimming pool, added in 1930. The school opened as a school for boys – white boys – with some Chinese pupils being admitted in the 1930s. Obs, like Sacred Heart at Koch Street, also offered boarding facilities. The number of pupils grew so quickly that a new wing was added in 1931, housing several classrooms, Chaplain's quarters, a library, a sanatorium and a second dormitory. This is the building that today houses the Marist Provincial Offices and a number of classrooms, situated parallel to the Hall.

At the time of opening there were twelve teaching Brothers, assisted by several specialist lay-teachers, including alumnus Mr. W. Singleton who until then taught at Koch Street. Sources record that "the boys were full of admiration for the well – ventilated classrooms, the hall, the tennis-courts and the wide open spaces."

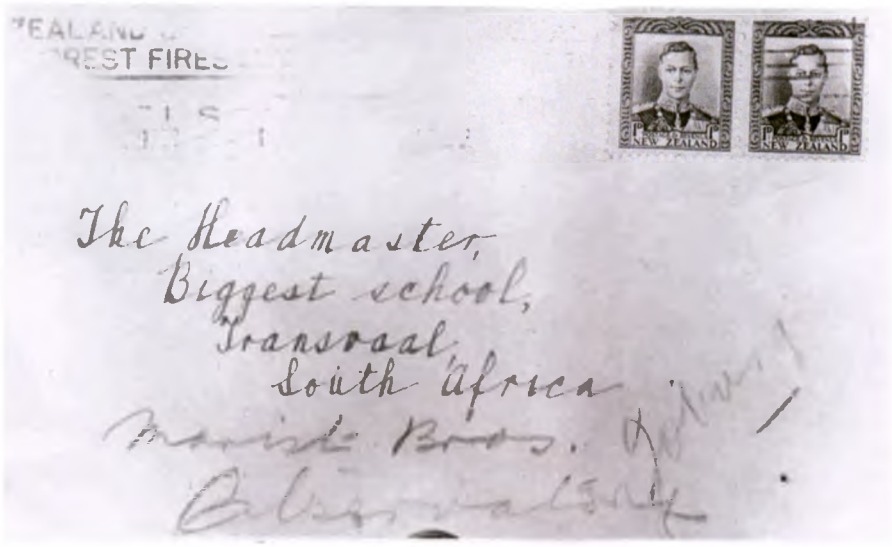


Image: Marist Archive

1932 – a letter sent from New Zealand was delivered to 'Obs' addressed only to 'Biggest School, Transvaal, South Africa'!

[show less]

At the bottom of this envelope 'Marist Bros. Observatory, Joburg' was added by the Post Office, identifying Obs as the 'biggest school' in the Transvaal. By 1932 Johannesburg was already by far the largest city in South Africa, and that Obs was recognised as the 'Biggest School' in the city speaks volumes about its then reputation. This reputation initially extended from that of its mother school in Koch Street, but in very little time Obs was to become the Marist 'monument' that it remains today. Some documents in the archives date the arrival of the letter as 1932, but others as 1952. In any case, a remarkable artefact.

By the mid 1930s the school numbers were close to 400 and a new classroom block was added (now part of the junior primary quad) as well as further sports facilities. The school was full to capacity. Koch Street was again oversubscribed, particularly (for both schools) the boarding facilities. By the early 1940s Obs had over 600 pupils and more primary-aged pupils were admitted to the school. Koch Street was thus not the only preparatory school, though it continued to take the very youngest Marist pupils. The Marist Brothers decided to purchase another site and in 1941 St. David's Inanda was opened

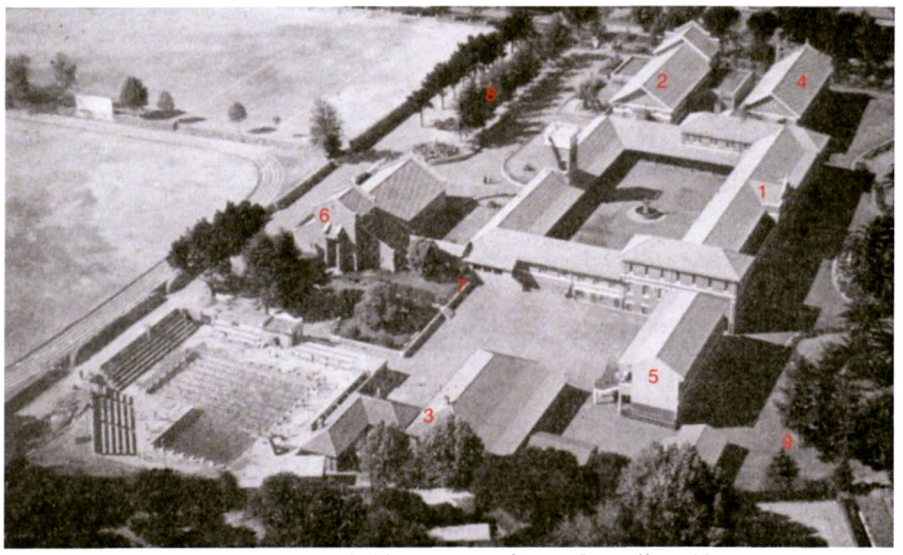


Image: Brother Rudolf (annotations Caroline Kamana)

Photograph taken by Brother Rudolf in 1961, showing additions to the school by this time. Mr. Armstrong, parent of a Sacred Heart pupil, made his plane available to Brother Rudolf specially to take this aerial view of the school. Brother Rudolf, who taught science, also ran the school photography club.

[show less]

1. The original main building built 1924-26 was constructed around the fountain quad.
2. The hall was completed for 1926 and renovated in 1951.
3. In 1926 a block was built for lay staff accommodation. It included a separated structure that was the pupils' toilets and washing facilities.
4. The 1931 addition containing a new dormitory, sanatorium, classes and library.
5. The 'new block' built in 1935.
6. The Memorial Chapel was built in 1956 (note the open bell tower fixture visible on north side and the established gardens that served the Chapel).
7. This area of Chapel gardens was built onto with a new library and primary quad extensions in 1969.
8. This tree lined area formerly known as 'The Glade' was built on in 1973 to add the new Science block.
9. The Senior Primary Quad (know also known as the Intermediate Quad) was added in 1987.

Images: Marist Archive (left) and Sacred Heart College (right)

The changing face of Sacred Heart College. Matrics of 1930 (left) and Matrics of 2016 (right).

[show less]

Though the expansions of the school buildings speak about the physical changes to the school in terms of pupil numbers and improvements to facilities, the transformations of the Sacred Heart community should rather be understood in terms of its socio-cultural developments. The school at Koch Street, whilst a Catholic school, welcomed pupils of different religious backgrounds. Its daughter school, Sacred Heart College Observatory, did the same. Jewish learners were supported by weekly instruction from a visiting Rabbi in the 1930s and 40s, while Catholic pupils were encouraged in Catechism and could belong to Sodalities (societies focused on faith). The South African Catholic Bishops Conference (SACBC), to whom the Marists belonged (and in the 1930s had hosted at Observatory) had long been publicly denouncing discriminatory policies. In 1975 the SACBC declared their position with regard to (racially integrated) Open Schooling and in 1976 the Soweto student uprisings brought to the fore this issue at home and internationally. In 1976 no school magazine was produced. By no means was this was to erase the significance of this year, but rather highlights a turning point in the history of the school.

Former Principal, Stephen Lowry, wrote in 2002:

> "From 1976 the school was led by Brother Neil McGurk who had an inspired vision of what education could be in the South Africa of 25 years ago. The Marist Brothers' understanding of their mission led them to defy government decree and open the school to boys of all races. However the newcomers did not present a real challenge to the school... The real cultural revolution probably took place four years later when in 1980 girls were first admitted to the school when it amalgamated with two near-by convents. [At that time] "Marist Brothers' – Observatory" reverted to its religious name, Sacred Heart College."

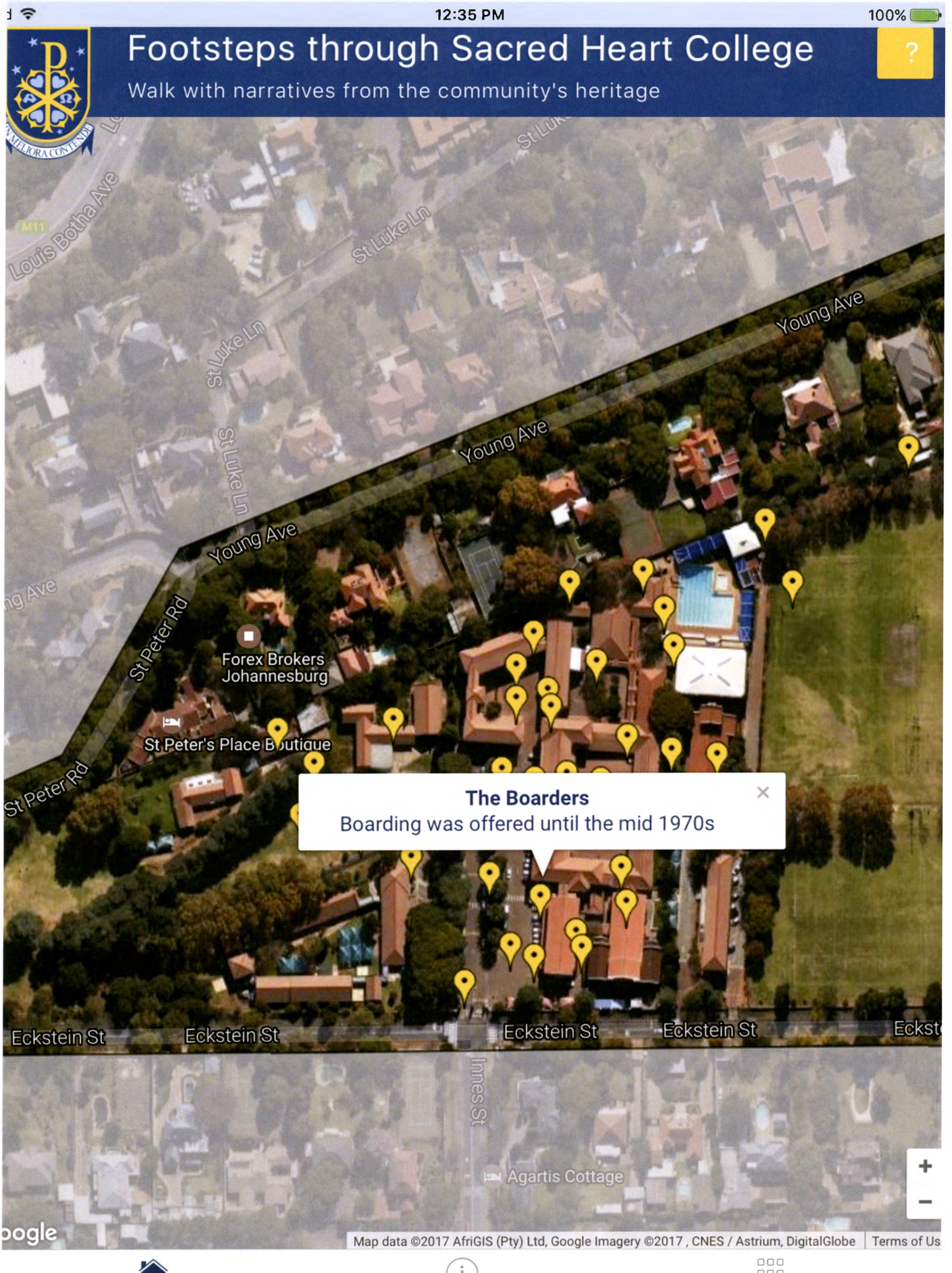
Image: Sacred Heart College

Colin Northmore, Head of College (since 2003).

[show less]

In 2017, Sacred Heart College serves approximately 1,200 learners from Pre-Primary to Matric plus 200 who attend the Three2Six school. The school provides a nurturing and dynamic learning environment supported by Marist educational principles; a representative and diverse microcosm of the positive possibilities of South African society. The school is proud of its heritage and whilst protective of its positive contributions, continues to innovate, leaving behind elements better bygone (as evidenced by its 'changing face'). Colin Northmore prefaced the 2010 yearbook with this summary:

> "Sacred Heart has always had a reputation for making bold decisions in curriculum innovation and when it comes to addressing the social evils of our time. Right back to the time when the Brothers turned the school into a hospital for the Boers and the Brits during the South African War, and created a situation where sworn enemies lay side by side recovering from the wounds they inflicted upon one another, our school has been a beacon of hope."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100%
Footsteps through Sacred Heart College
Walk with narratives from the community's heritage
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Louis Botha Ave
St Luke Ln
Young Ave
St Peter Rd
Forex Brokers Johannesburg
St Peter's Place Boutique
The Boarders
Boarding was offered until the mid 1970s
Eckstein St
Innes St
Agartis Cottage
Map data ©2017 AfriGIS (Pty) Ltd, Google Imagery ©2017 , CNES / Astrium, DigitalGlobe
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Image: Marist Archive

The Boarding House for Sacred Heart College, 1908.

[show less]

The building was located opposite the school on the other side of the street on the Koch Street/Claim Street corner. In the 1960s when the school closed the boarding house was converted to be used as a nursing home. The man with the beard on the balcony (standing on the left) is Brother Joseph.

Image: Marist Archive

Inside the dormitory at Koch Street (picture undated).

[show less]

There are at least 33 beds visible in this picture – more are perhaps out of shot of the camera. Note that the bed in the top left corner of the photograph has a rail and curtain suspended around it. It most likely to have belonged to the most senior boy or 'dormitory captain' and his privilege of privacy being a reward for holding this position. Apart from a crucifix on the mantelpiece and a small picture in the curtained section there is no decoration in the room.

During the Spanish Influenza epidemic of 1918, which killed an estimated 300,000 South Africans, this dormitory was used as a ward for some of the sick of Johannesburg. They were tended to by the Holy Family Sisters. There were fewer boarders in 1918 due to the reaching effects of the First World War, and those remaining were accommodated locally during this time.

Image: Marist Archive

The 'new wing' extension to the college, built in 1931. The upstairs of this wing contained a dormitory, added to house an additional 50-60 boarders.

[show less]

Boarders were admitted to the College from its opening in 1926 until 1973. Such was the demand for boarding places that some boys were lodged in homes in the Observatory neighbourhood. Others were put up in spare rooms around the College. However, this wasn't satisfactory. The new wing that was added doubled boarding capacity and also contained a library, Chaplain's rooms and the Sanatorium. The 1937 Maristonian reads "ample accommodation is provided in the handsome and extensive buildings, which, recently erected, have been designed to ensure the comfort and health of the pupils". The Brothers slept in rooms in the main College off the other side of the main staircase from the Junior Dormitory (now the upstairs area where the staff room and administrative offices that belong to the School Counsellor and Chaplain can be found). According to those who still recall those days it was so cold in winter that boys and Brothers sometimes slept underneath their mattresses on top of newspapers! The Senior Boarders were luckier – when the new wing was added, electric heating was installed.

When the school became co-educational in 1980 the dormitories were partitioned off and converted into additional classrooms to accommodate the increase in pupil numbers.

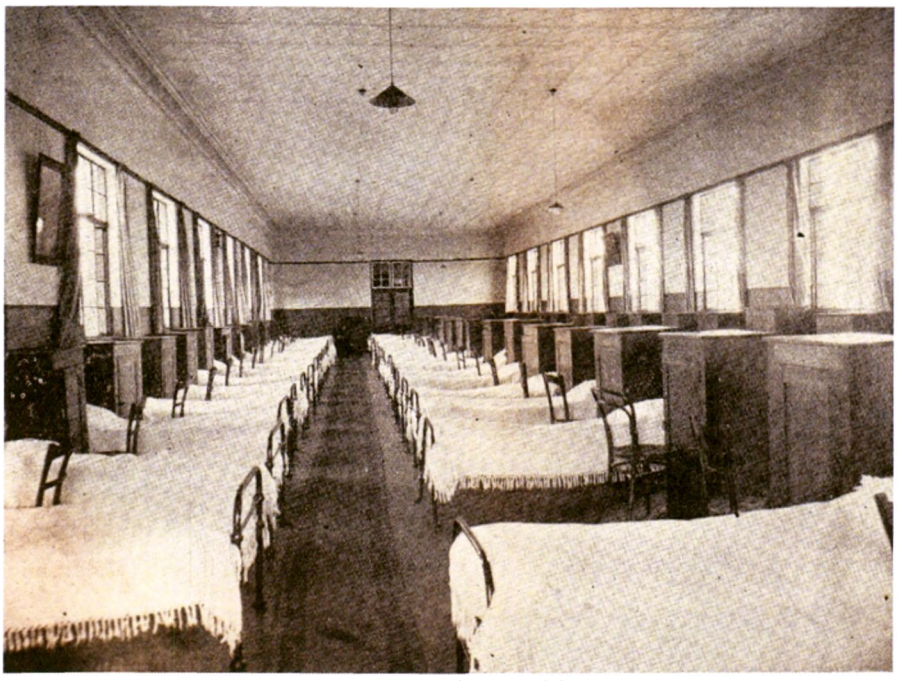


Image: Marist Archive

Inside the dormitory in 1929.

[show less]

The image shows the beds with the head of each bed against the window. Once the boarding numbers increased and space was tight, four rows of beds were packed into the room, with the beds placed parallel to the walls. Each boy had a locker (the tall piece of furniture seen in this photograph) where they kept their belongings. These had hinged tops which lifted to reveal a space for toiletries and small items. Underneath was a cupboard with shelving for their clothes. Though these items of furniture were called lockers, none of them ever had locks on for there were frequent inspections to make sure that everything was in order and that nothing illicit was kept in the dormitory – for example, food was banned from the dorms. Every item that the boys had at school was labeled with their names and M.C.O.J (Marist College Observatory Johannesburg) and where washed in the college laundry rooms. When boarding was phased out in the 1970s, the laundry and ironing rooms were converted into the school workshop (located at the side of the Orchard).

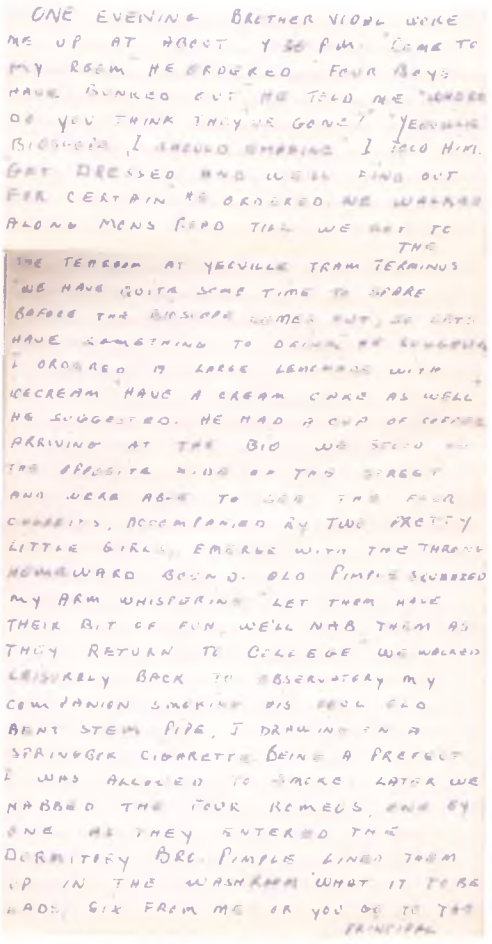
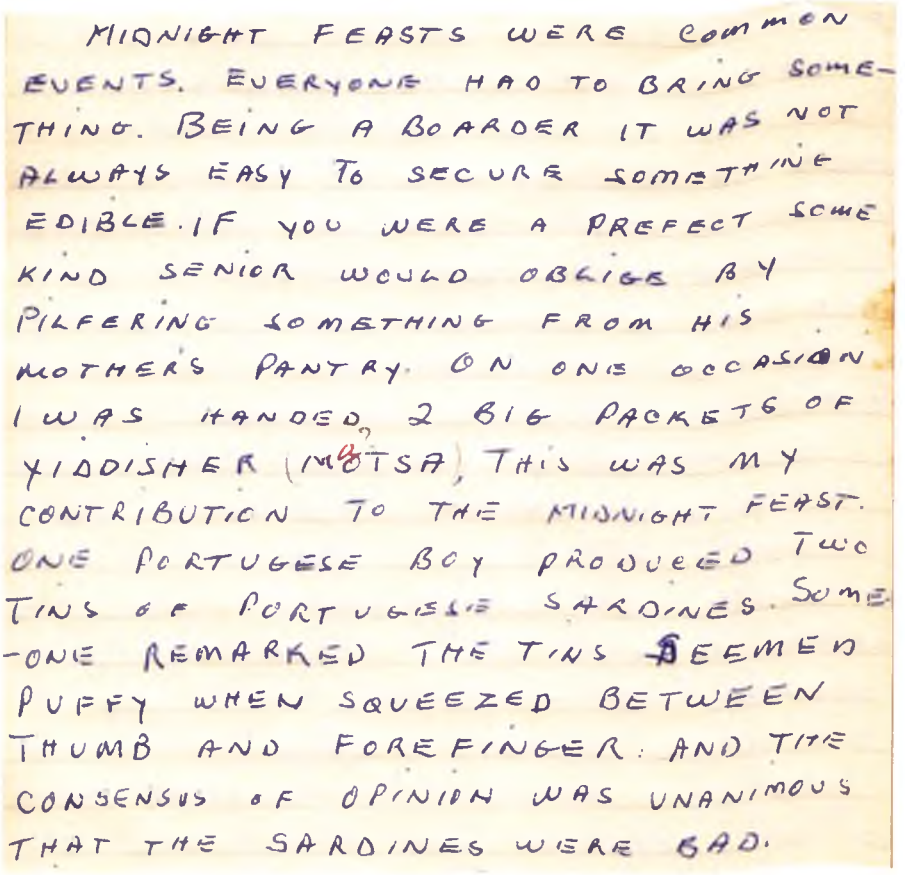


Image: Marist Archive

Excerpt from G.Nolan's document "M.B.C Golden Jubilee at Observatory". This document reads like a post-dinner speech and was likely written for the 1974 Golden Jubilee Dinner. For the occasion, the Carlton Hotel Ballroom was decorated in blue and gold. Nolan was O'Leary House Captain in 1928.

[show less]

> "Have you ever noticed that the windows, opposite the Standard 8, 9, 10 classrooms on the top floor of the main building, are of the type that only open slightly? These were put in to stop the boarders climbing out at night! Sometimes they would hurt themselves or damage roof tiles while sneaking out to meet their friends and go to a film at the Piccadilly in Yeoville, or the Victory in Orange Grove. The door at the top of the main staircase was also kept permanently locked in a bid to prevent such nocturnal adventures."
>
> *Sacred Heart College Yearbook, 1989 (p.10)*


MIDNIGHT FEASTS WERE COMMON EVENTS. EVERYONE HAD TO BRING SOMETHING. BEING A BOARDER IT WAS NOT ALWAYS EASY TO SECURE SOMETHING EDIBLE. IF YOU WERE A PREFECT SOME KIND SENIOR WOULD OBLIGE BY PILFERING SOMETHING FROM HIS MOTHERS PANTRY. ON ONE OCCASION I WAS HANDED 2 BIG PACKETS OF YIDDISHER (MOTSA) THIS WAS MY CONTRIBUTION TO THE MIDNIGHT FEAST. ONE PORTUGESE BOY PRODUCED TWO TINS OF PORTUGESE SARDINES. SOMEONE REMARKED THE TINS SEEMED PUFFY WHEN SQUEEZED BETWEEN THUMB AND FOREFINGER. AND THE CONSENSUS OF OPINION WAS UNANIMOUS THAT THE SARDINES WERE BAD.

Images above & below: Marist Archive

Excerpt from G.Nolan's recollective document "M.B.C Golden Jubilee at Observatory" written in 1974.

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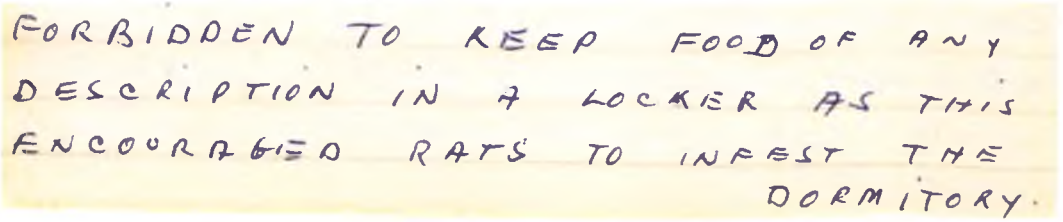
As Nolan went onto explain, it was ...


FORBIDDEN TO KEEP FOOD OF ANY DESCRIPTION IN A LOCKER AS THIS ENCOURAGED RATS TO INFEST THE DORMITORY.

... He continues by describing a terrible bout of food poisoning that one boy endured as a result of eating the tin of sardines mentioned above. However, this (and the threat of rats) did not seem to deter the boarders from midnight feasts as he recounts several of them, as does another alumnus, E. Joffe, who was a boarder during the 1940s. Joffe also recalls thick brown drapes at the end of one of the dormitories behind which rows of pegs were positioned to hang their blazers on. He also recalled these drapes being particularly useful for boys to hide behind when they were trying to escape being caught out of bed or in the dormitory at prohibited times.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

?

Image: The Star in Catholic History Bureau

Early school transport was by horse and cart. In this image from c.1896 'Boarders and Brothers' from Koch street are pictured on a school outing.

[show less]

Image: Rand Daily Mail in Marist Archive

1903. Pupils were provided with stabling for their horses (and a donkey!) at Koch Street.

[show less]

In a 1965 article in the Rand Daily Mail, the journalist H. Carruthers (an alumnus of Koch Street), captioned this picture "a bunch of students about to ride home at the end of the day" and noted that stabling for horses was one of the perks students could enjoy, advertised by the school as late as 1903. The 1999 Sacred Heart Yearbook (p66) reprinted this picture with the caption: *Transport to school has changed somewhat. But is it as much fun?*

Image: Marist Archive

c.1945 - Cyclists on the driveway in front of the main school building.

[show less]

The 1935 Maristonian (p55) records that along with the building of the new quad (now the Primary School Foundation Quad) a new bike shed was built, with spaces for 170 bicycles. This would have been at the back of the changing room facilities, where the music rooms now stand. During the late 1930s to 1950s the bicycle would have been the choice of transport for many of the boys.

There was an active cycling club for boarders, which organised outings most weekends together with the clubs at Koch Street and St David's. Sometimes they would cycle as far as Little Falls in Roodeport. The first recorded Marist cyclists in Johannesburg took part in a procession for the Coronation of King Edward VII in 1902. More recently, in 2015 and 2016, student and community cyclists have taken part in the 'Hearts into the Future' cycle ride around the city organised by Sacred Heart on Heritage Day (in 2015 and 2016) to raise awareness against xenophobia, whilst connecting participants with each other and their local heritage.

Image: Sacred Heart College

Number 22 bus (c. 1965) stopped right outside the College gates.

[show less]

Between the 1960s and 1980s the 22 bus followed a route from Cyrildene, through Observatory and into town via Yeoville. This route connected the Sacred Heart nursery school campus, then in Yeoville (at the Holy Family Convent), and the main school at Observatory. Currently the 421 Metrobus route runs along a similar route. The 22 bus was the choice of transport for many pupils, while others took trams as far as Yeoville and then walked to Eckstein Street. According to maps and other documents in Museum Africa's archive, a tram route was proposed in 1903 to run up to and stop in Eckstein Street but the line was only constructed as far as Yeoville.

Image: Howard Thomas

Parking at Sacred Heart College in 1963. Photograph taken by then matric, Howard Thomas.

[show less]

The image below shows some learners in 1984 who came to school with their own cars or on motorbikes. It is no longer permissible for learners to bring their own cars or other vehicles (other than bicycles) to College for reasons of health and safety, as well as the logistics of parking and insurances.

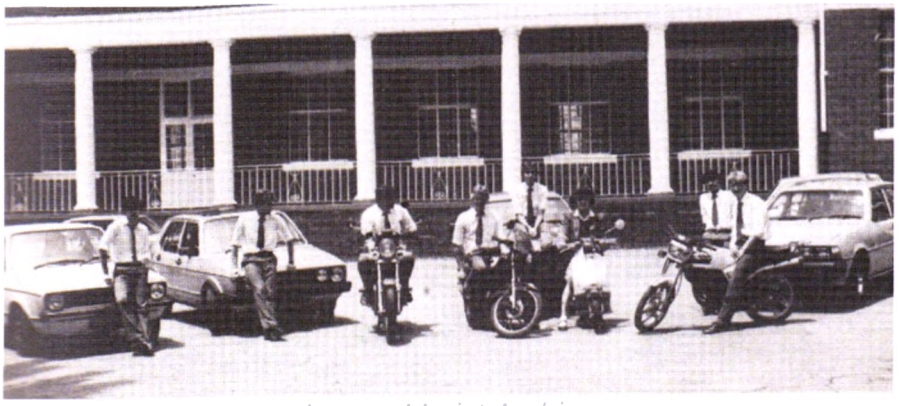


Image: Marist Archive

Image: Caroline Kamana

One of the school buses in 2016.

[show less]

There are two private school bus routes that collect learners – one coming from the west of town (Parkview) and one coming from the south (Robertsham). Other students come by taxi, a few on foot, but the vast majority are driven to school by parents, carers and guardians. The same school buses also collect and return the Three2Six learners to their homes in areas such as Berea and Hillbrow in the afternoons.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

Image: Marist Archive

The school gates at Sacred Heart College, Koch Street in c.1906. The Marist 'AM' monogram is visible at the centre of the gate. AM represents Ad Mariam, a shortened form of Ad Jesum per Mariam (to Jesus through Mary), the Marist motto.

[show less]

The gate has two entrances – a smaller side entrance for pedestrians and a large one for vehicles and groups, such as the Cadets who would have 'marched on' through these gates on their way between the school and the Union or Wanderers Grounds, where they took part in drills. The boys are pictured here with a soccer ball and a bicycle.

Image: Marist Archive

1933, The Eckstein Street entrance to College.

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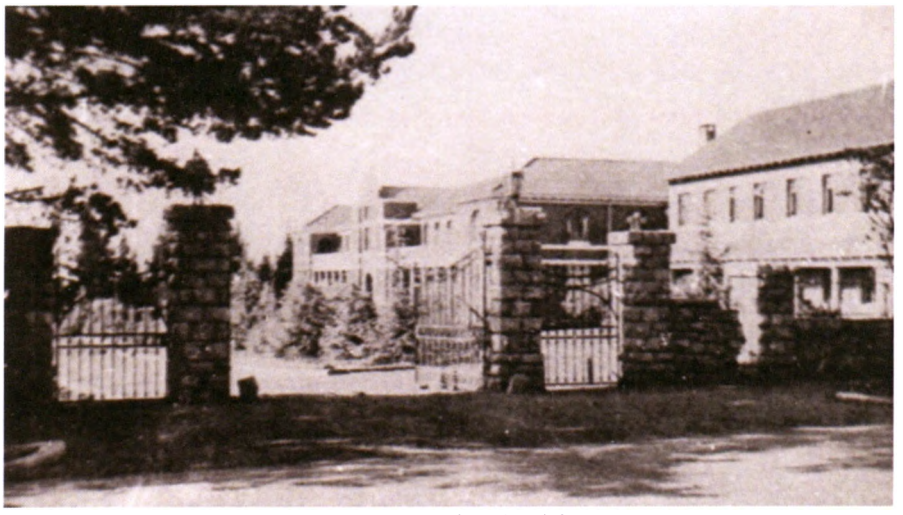

Image: Marist Archive

The gates in c.1935. There was no signage over the gates in the early days of the College.

[show less]

From this view of the College, the upper walkways that led behind the central façade are visible; these were covered during later building renovations to provide additional interior space in the upper level rooms (and to protect against the cold, since the Brothers' and boarders' dormitories were adjacent to them).

Image: N.Bartie in Marist Archive

The College gates in 1963, showing the signage that reads "Marist Brothers College". This photograph was taken by N. Bartie (then in Junior Matric 'A', Grade 11 today) in 'Camera Club'. The Marist monogram is visible at the top of the signage.

[show less]

Camera Club was run by Brother Rudolf, a keen amateur photographer and the College Science teacher (and Principal, 1965-71). The club used the College darkroom which was situated in the science laboratories to develop their photographs, for of course this was long before the digital era. N. Bartie's photograph was selected to appear in the 1963 school magazine, then called The Maristonian.

Image: Caroline Kamana

The College gates were rebuilt in 1978-9. The numbering on the gatepost dates from this time.

[show less]

Until then, the gate was a single entry/exit passage but with increased motor traffic in the College this became restrictive. In 1978 a passing truck crashed into the gates, damaging some of the stone work. Brother Anton and Joseph Letebele took the opportunity to construct a double entry/exit gate to ease traffic flow. Each stone was taken down from the original gates and numbered, so that when the new and enlarged gates were built most of the stones could be repurposed in the correct places (e.g. cornerstones were still cornerstones). This was painstaking work, which took most of the year. You can still see the green lettering used to mark each stone on today's gateposts.

Image: Caroline Kamana

Joseph Letebele (staff member since 1961) shows where he put his initials "J.L. '79" into the wet concrete support at the right hand (on exit) base of the gates during the renovations. Look carefully and you can still feel this initialling today.

[show less]

Joseph Letebele also repaired the metal gates after a motorist mistook the closed gates for a side street in the 1990s. A little bend remains today, but straightening it further would necessitate the replacement of the whole gate. As it is, it serves as a reminder to pay close attention while driving in and out.

The College gates were not locked at night until the late 1980s. An incident in 1987 led to this policy being revised. Information in the slides about the Statue of Jesus with the Sacred Heart explains what happened.

Image: Caroline Kamana

The College gates as they appear in 2017. The lettering for the signage was prepared by Frank Hollingworth (who has taught High School Science since the late 1970s) in December 1979, as the College reverted to the use of its religious name 'Sacred Heart College' when it became co-educational in 1980.

[show less]

Frank Hollingworth recounts how he created these:

> "Brother Neil gave the staff tasks to get us ready for the big day. Mine was to change the 'Marist Brothers College' sign above the front gate to 'Sacred Heart College'. I was able to use many of the existing letters for this purpose, but had to make C, D, E and A. I was at a bit of a loss as to how to do this, then had the idea of using the lead pipes which were still sticking out of the wall in the old boarders' boot room (the present-day girls' toilets next to the IT laboratory). I melted this lead and poured it into moulds which I'd made out of wood, then erected scaffolding under the gate and placed all the letters in the iron frame to spell out the new name. I've often looked at the sign will some pride, even though the 'D' is a little crooked and I might have made a better job of the 'A'. Nevertheless, it is my small 'footprint' which will endure for some years to come I hope!"

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

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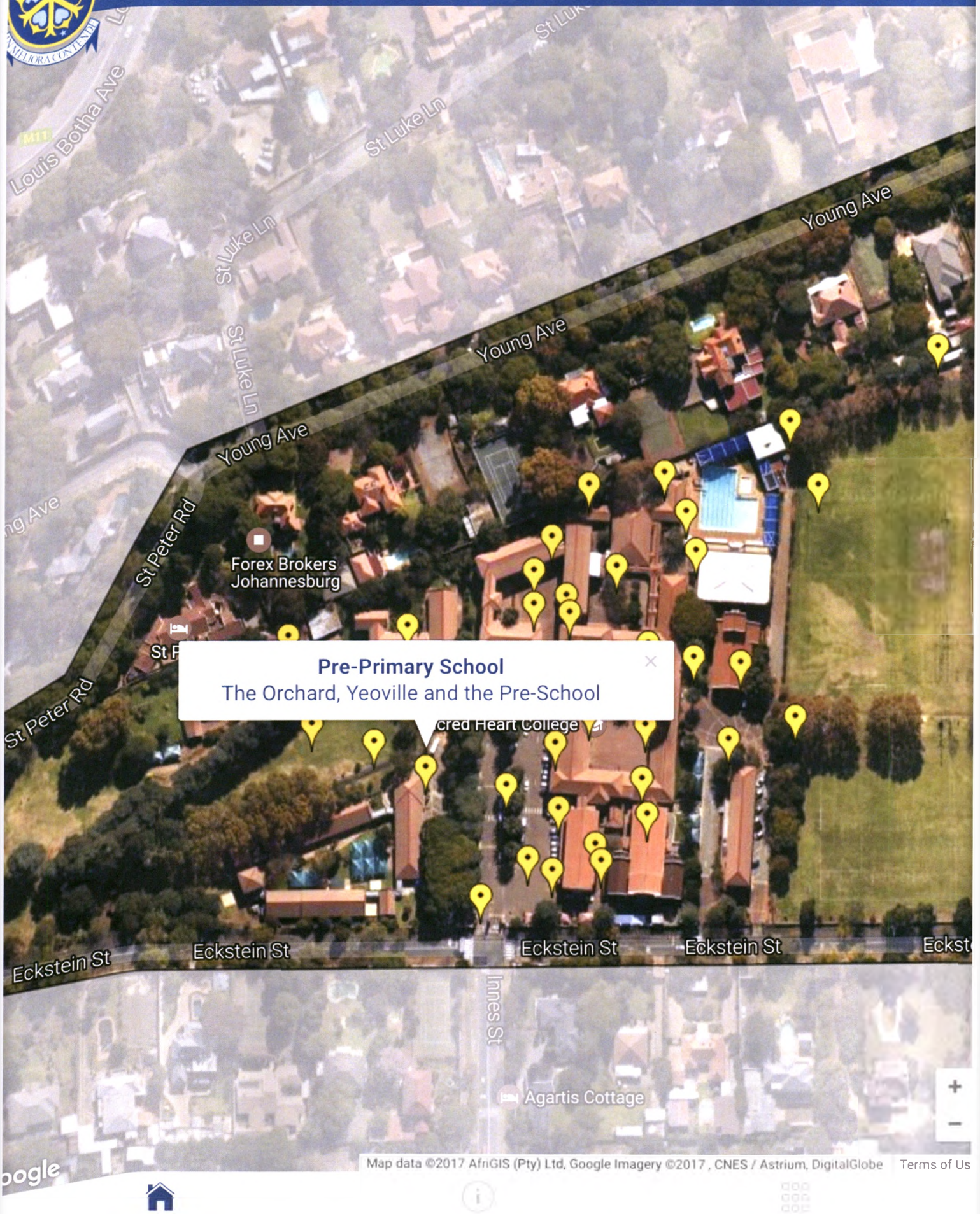

Home

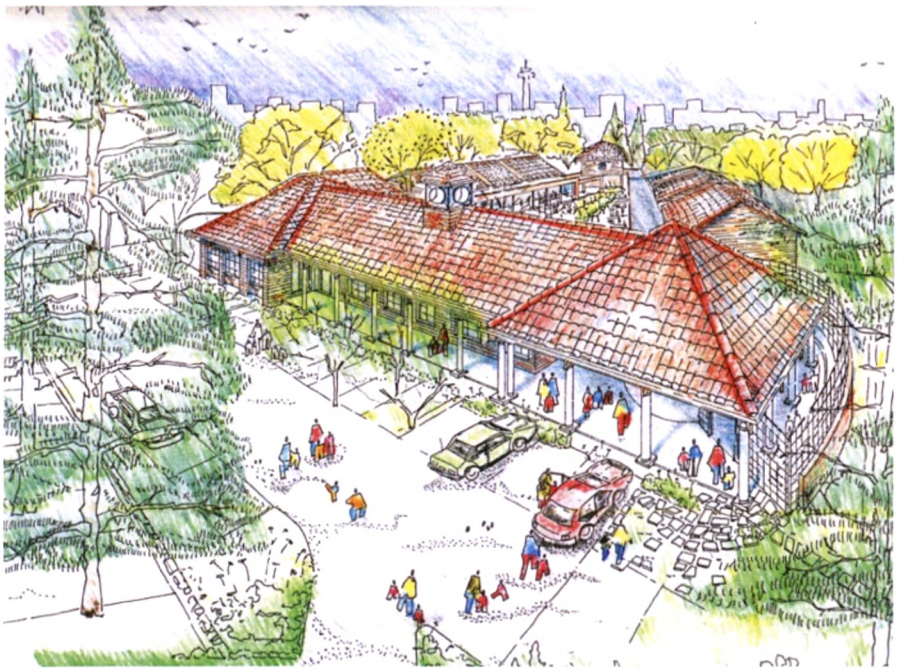

Image: Christian Gottschalk in Marist Archive

Artist's impression of the proposed Pre-Primary buildings c.1994. The architect was Christian Gottschalk of Alfio Torrisi Architects; the buildings were opened in 1996.

[show less]

Though the physical buildings of the Sacred Heart Pre-Primary School were built in 1995-1996, the story of the Pre-Primary section of the school is intertwined with that of the local community in Yeoville from 1914, and with the changing dynamic of inner city Johannesburg from the late 1980s. The existing Pre-Primary School's foundation stone was laid by Bishop of Johannesburg, The Right Revd. Orsmond in 1995, and the facility was opened in 1996 by Prof. Bengu, Minister of Education.

Funding for the buildings was contributed by Anglo American and the De Beers Chairman's Funds (in 1998 this became one fund), Sacred Heart's Development Fund and the Genesis Foundation, amongst other donors. The two conical stone pillars outside the entrance contain plaques which remind passers-by of these facts.

The Pre-Primary building was designed in the 1990s to resemble 1920s main buildings of the College and at the same time reflect and incorporate features (such as the indigenous trees) of the triangular shaped part of the Orchard that it was to be built in.

Image: Caroline Kamana

Two conical stone pillars with inset plaques mark the entrance to the Pre-Primary.

[show less]

Colin Northmore, Head of College, recounts an anecdote about the two pillars which could be said to represent the opposing views of the surveyor and the architect for the Pre-Primary building project. There was a disagreement over whether the Orchard land that was set aside for the new buildings was over landfill or a ridge of quartz. Of course this would have made a difference to the depth of the foundations that were to be laid and to the final design and structure of the building. The architect and the surveyor threw their hats on the ground during 'discussions' and, it turned out, this was the ideal place at which to test their theories by digging exploratory holes. The two pillars not only conveniently hold the plaques that mark the beginnings of the Pre-Primary but the middle ground that was found between their two plans and the start of the two men working together with a shared vision. Of course the pillars also mark the physical entry point into the Pre-Primary Foyer.

Image: Sacred Heart College

c.1996-7, Brother Joseph Walton, former Principal of the Primary School and former Provincial at the Pre-Primary with some of the learners.

[show less]

The Pre-Primary was built to accommodate 250 children in nine classrooms, with extra spaces such as a library, staff offices, a large multi-functional foyer and an aftercare facility. The buildings and landscaped play areas were designed to connect the pre-schoolers with their Orchard setting; aviaries and pens for farmyard animals were included in the colonnaded verandas. Sheep, pigs and ducks mingled with the children in the specially enclosed play area and there was also a vegetable patch for the learners to tend and watch grow. Though the animals are no longer part of the Pre-Primary community, the vegetable garden remains, the mini-robots still function and the children enjoy following the life cycles of the guinea fowl that have made the Orchard their home. The play area used by the Pre-Primary today extends behind the initial landscaped play area to incorporate a specially set aside part of the Orchard complete with a bug hotel, marble run and jungle gyms made of wood.

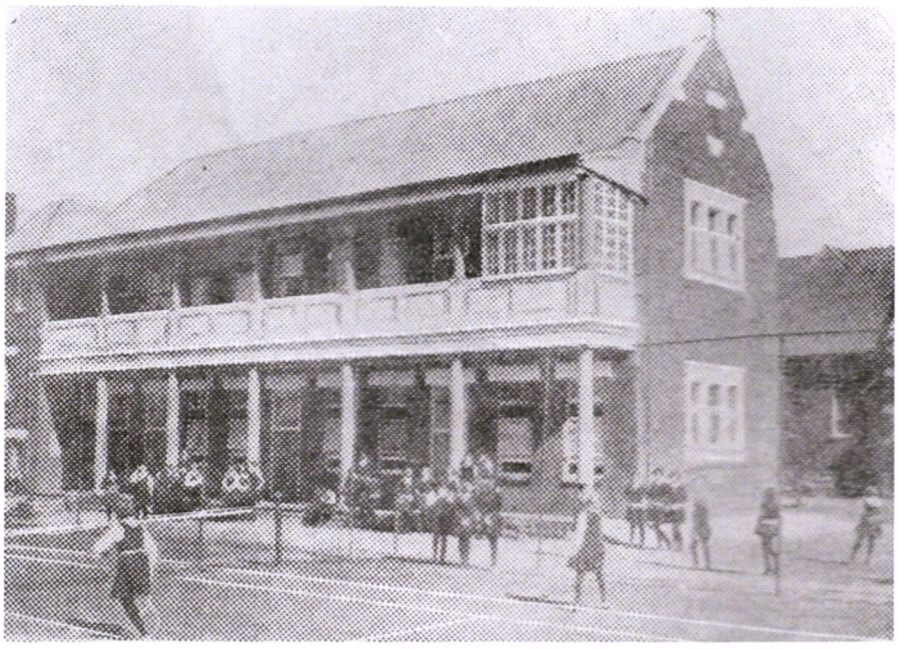

Image: Marist Archive

Holy Family Convent Yeoville as pictured in the 1931 Maristonian – part of an advertisement presumably aimed at the families of boys already at Obs to consider for their daughters.

[show less]

After the consolidation of three schools into Sacred Heart College in 1980, the increased pupil roll (from 500 to over 800) meant that all learners could not be accommodated at the Observatory campus. The Holy Family Convent was used for the Sacred Heart College Junior Primary and Nursery schools. In 1993, after the completion of the new buildings (which now form the Intermediate Quad) the Junior Primary was moved back to Observatory. The classrooms vacated by the Junior Primary of Sacred Heart College at Yeoville were given over to the foundation of a new school, Yeoville Community School.

The Holy Family Convent school was built in Yeoville in 1914. The colonnaded verandas and balconies shown in this picture are still a feature of the school today, however, the grounds and buildings themselves are no longer in good repair. The allocated government funding doesn't stretch to covering maintenance of the buildings, purchased by the Department of Education in 2003, nor does it provide for some of the other needs of the staff and pupils at Yeoville Community School, such as sufficient learning and classroom equipment.

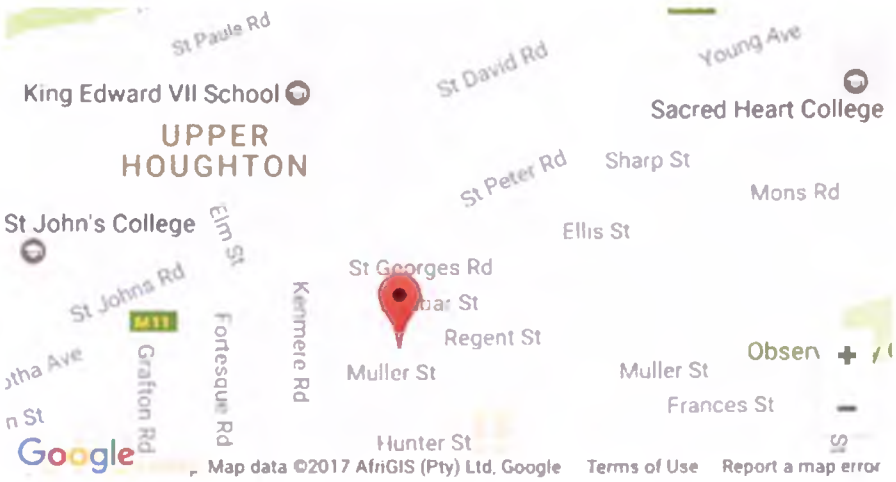

Image: Google Maps at
http://yeovillecommunityschool.weebly.com

The Yeoville Campus of Sacred Heart College (in the former Holy Family Convent) was 1.5 km away from the main school at (top right on map) and in operation from 1980 to 1995, home to the Junior Primary until 1992 and the Nursery and Pre-Primary until 1995. From 1995 the school site was given over to Yeoville Community School.

[show less]

Yeoville Community School, first headed by Jackie Stevenson (who came from the staff at Sacred Heart College) began as a school of less than 200 children, doubled again in size once the Sacred Heart Nursery/Pre-Primary relocated to Observatory after 1995, and now has a roll of over 1000 learners.

Children of the returning political exiles who began to come back to South Africa in the early 1990s formed a large section of the student body of the new Model C school. They were aided through the Batlagae Trust along with children from the existing inner-city area, who until this point were unable to access their local school. Many of the pupils had been denied access to other city schools, often on the grounds of language and educational inadequacies, and the new school saw to it that the bridging of these gaps was achieved, with pupils then able to access other mainstream schools in due course.

Sacred Heart College and the Marist Brothers, who dealt with the Department of Education, were key to the establishment of quality education in that area. Many College staff moved to work at the new schools in order to provide experienced teachers to this community initiative. Barnato Park High School and Orange Grove Primary were amongst the first Model D schools opened in the early 1990s, established through efforts of the Marist Brothers and their supporters, many of whom were staff and parents of Sacred Heart College.

Image: Sacred Heart College

Nelson Mandela and Graça Machel visit one of the Pre-Primary classes in 1999 on Grandparents' Day. Grandparents' (or special carers) Day remains a highlight of the Pre-Primary Calendar today. The Pre-Primary uses a Reggio approach curriculum, which cultivates resilience, independent thinking and curiosity in the young learners.

[show less]

According to Brother Neil McGurk and Brother Joseph Walton, Principals of the College and Primary School respectively, when Nelson Mandela visited Sacred Heart College he liked to visit the Pre-Primary school in particular. During his time in prison he was starved of contact with children, not least of his own children and grandchildren.

In the first few years after Nelson Mandela's release from prison and during his Presidency he was a regular visitor to both Sacred Heart campuses (until 1995). In the early 1990s Mandela attended one of the Junior Primary concerts at the Yeoville campus and was so impressed by the diversity and cohesion of the students and staff that he advised Oliver Tambo to attend, to see for himself how the new South Africa could and should be. Oliver Tambo indeed joined the audience at the concert the next evening.

Image: Sacred Heart College

President Mandela (left) and Teacher Boitumelo Letho (right) with Pre-Primary learners in 1999.

[show less]

Ms. Boitumelo Letho, who has taught at the Pre-Primary since the Yeoville days, tells of how Mandela loved to sing 'Twinkle Twinkle Little Star' with the youngest Sacred Heart learners. One of her favourite moments as a teacher of Grade 00 came whilst leading her class through the school grounds. Passing the statue of Jesus with Sacred Heart she overheard a discussion between a few of the 4 and 5 year olds. Was this perhaps the resting place of Jesus or Nelson Mandela they debated? Such a spot with this prominent statue as marker could only be, in their minds, a signifier for one of these two momentous figures that they hear in connection with their schools' narrative in stories around social justice.

"Wow, look it's Jesus!" ... "No, it's not real" ... "But it is actually where Jesus is buried" ... "yes, it is like a signpost" ... "well I think Nelson Mandela is buried here" ... "at night maybe they talk to each other" ...

Indeed, at a recent school Mass one of her students lent over and whispered, "Look, Teacher Buti, Jesus has come to our school!" The youngster had not, before then, seen the Brothers dressed in their soutanes and didn't recognise that it was the same man who'd welcomed his class to the Brothers' gardens to meet their resident tortoise only a few weeks prior.

Image: Caroline Kamana

A statuette of Marcellin Champagnat with Mary and Jesus that can be found in the Pre-Primary Foyer.

[show less]

This statuette of Marcellin Champagnat kneeling before the Virgin Mary and Child was made by celebrated Canadian figurine maker E. Dini, who was particularly renowned during the 1940s and 1950s for his painted plaster moulded religious icons that have been collected all over the world. It is one of a few artefacts found around the Pre-Primary that speak to the Marist ethos and founders of the school. Another example is the statue of Jesus that is mounted in the foyer above the entry point to the reception office; this statue of Jesus was once installed above the altar in the Old Chapel and moved to its current position in the late 1990s.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

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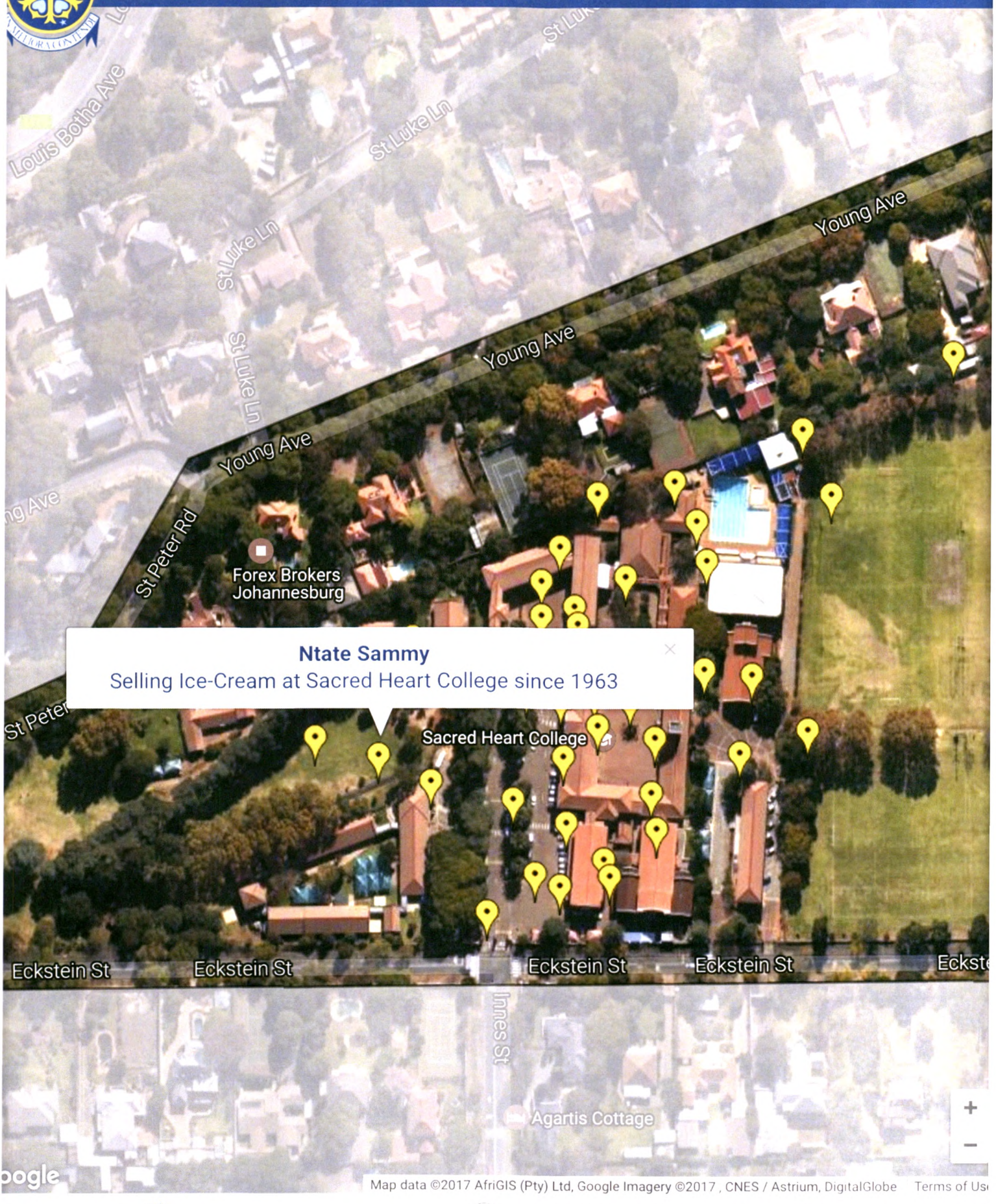

Image: Marist Archive

c.1963, Ntate (Uncle) Sammy cycling his ice-cream cart to College, pictured at the junction of Eckstein and Innes Streets.

[show less]

SACRED HEART COLLEGE
EDUCATION WITH HEART THAT KNOWS NO BOUNDS

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e-mail: shc@sacredheart.co.za
www.sacredheart.co.za

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MARIST
OBSERVATORY
JOHANNESBURG

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Tel: 011 081 2200
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Dear Alumni Community

10 June 2016

Ntate Sammy's retirement

Ntate Sammy has been selling ice creams at Sacred Heart College for 54 years. Anyone who has passed through the school will need no introduction to this kind gentleman. Sammy still rides the same bicycle to the front gate of the school every day as he always has, like clockwork since 1962 and because of this he has a unique perspective of everyday life at school. In a way Sammy is a golden thread in the rich fabric that is the Sacred Heart community, binding generations together around his warm smile and sincere eyes which have seen so much. Generations have passed through the school in very different times, the second half of the 70's for example marked a pivotal shift for the school as it responded to the events of '76 by opening its gates to children from all backgrounds. Sammy, from behind his bicycle witnessed the change, his eye's taking it all in. The 80's brought its own challenges – Sammy, from behind his bicycle watched over the children, making the challenging times a little easier with an ice cream and reassuring smile. The euphoria of the 90's and even the end of one millennium and the start of another – all of these had one common golden thread binding them all together, Sammy, the unassuming kind man in the white jacket serving ice cream from behind his bicycle, his laughing eyes humbly serving the school's children at the front gate.

Today the children are grown and are all over the world, many with children of their own and some with children now at Sacred Heart. Those children still enjoy ice cream under the watchful eye of Ntate Sammy from behind his bicycle – a reassuring shared experience in today's world where change seems to be the only constant.

At 76, Ntate Sammy is no longer a young man and while from the look of him he could go for another 50 years he is nearing the end of his watch.

Excerpt from letter to Alumni Community from Wayne Frank, Matric 1993, to let the community know about Ntate Sammy's upcoming retirement. (Image: Sacred Heart College Archive)

Video: Caroline Kamana at YouTube.com

Uncle Sammy in 2016.

[show less]

Uncle Sammy's retirement is imminent. However, in December 2016, Ntate Sammy said he wasn't sure if he could retire... 'as long as these gates are open and I can cycle through them I will want to' ... Indeed, Uncle Sammy can still be found after school with his pushbike and freezer selling his ice creams to learners, parents and staff. In the same conversation Uncle Sammy said "My name isn't really Uncle Sammy but the boys called me that a long time ago and it stayed, so now I am Uncle Sammy."

Image: Frank Hollingworth in Marist Archive

Text: Uncle Sammy and Pupils (including Wayne Frank writer of letter to Alumni Community) pictured in the 1989 Sacred Heart College yearbook.

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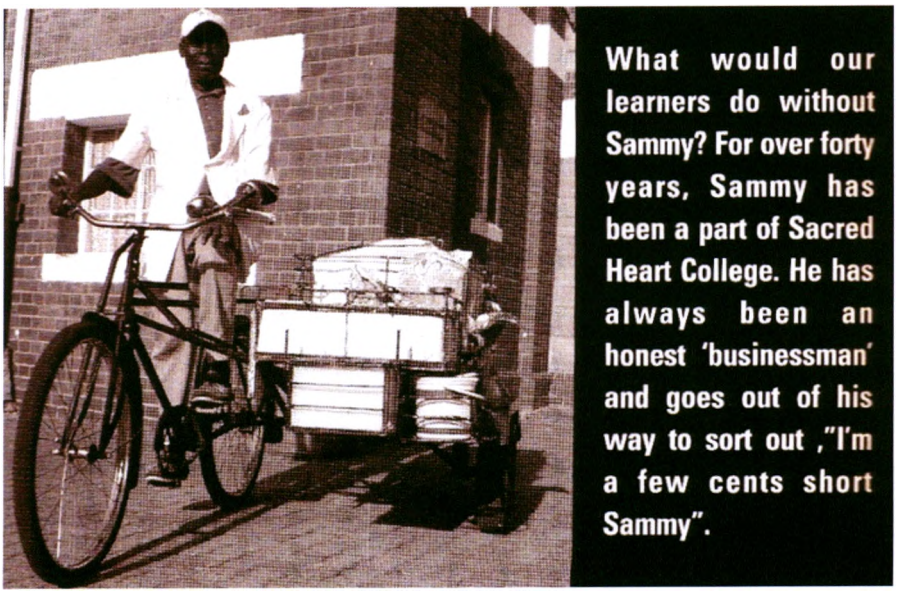

Image: Sacred Heart College (2003 Yearbook))

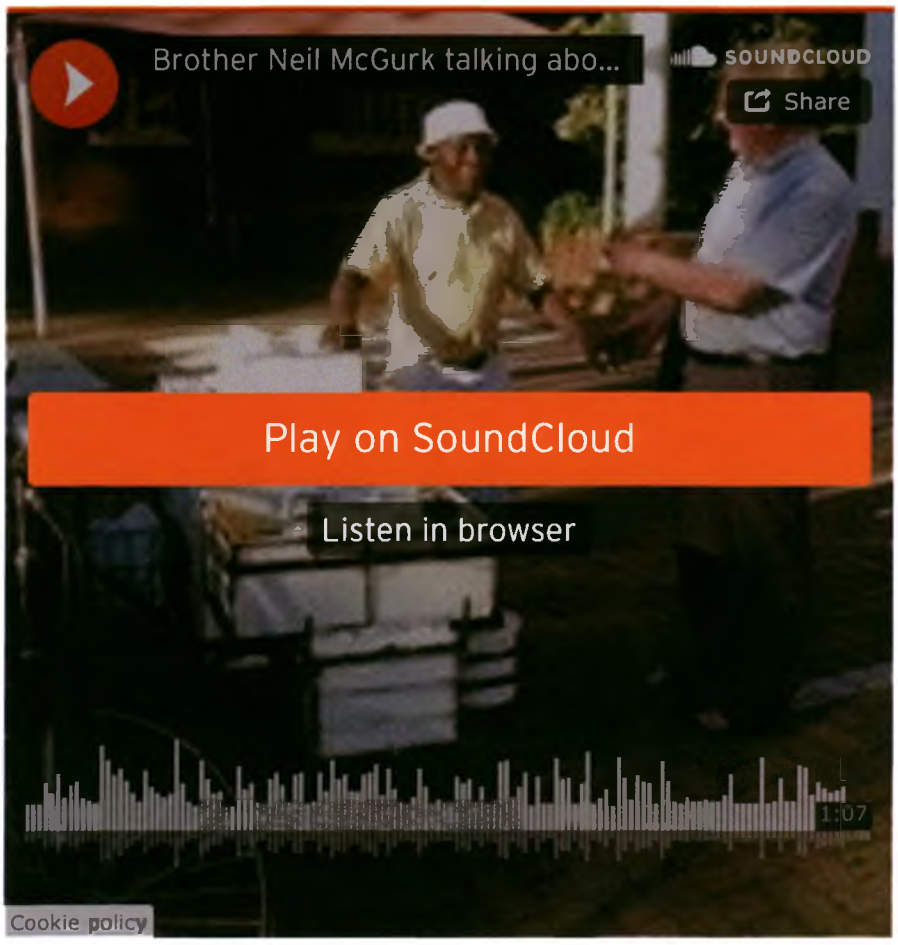

Image: Frank Hollingworth, Audio: Caroline Kamana

Brother Neil McGurk talking about Uncle Sammy, who is pictured here talking with Brother Joseph in 2015.

[show less]

Uncle Sammy has been selling his ice creams at Sacred Heart College for nearly 55 years, an integral part of and reliable constant in the everyday life of a place that has seen many a transformation. Not only does Uncle Sammy form part of tradition at the College for individuals and families, but for the whole school community. During this conversation in which Brother Neil McGurk speaks about Uncle Sammy, he later said of him,

> "characters like that make for a place."

Image: Caroline Kamana

Ntate Sammy selling ice-creams on Plane Tree Avenue at Inter-House Athletics (September 2015).

[show less]

Usually to be found in the Orchard during Aftercare, if the weather is bad Uncle Sammy takes his ice-cream cart (from which he also sells popcorn, chips and suckers for those not after ice-cream) into one of the quads.

As well as coming daily during the school week, Uncle Sammy is a fixture at school sports or other events such as the Heritage Day Music Festival.

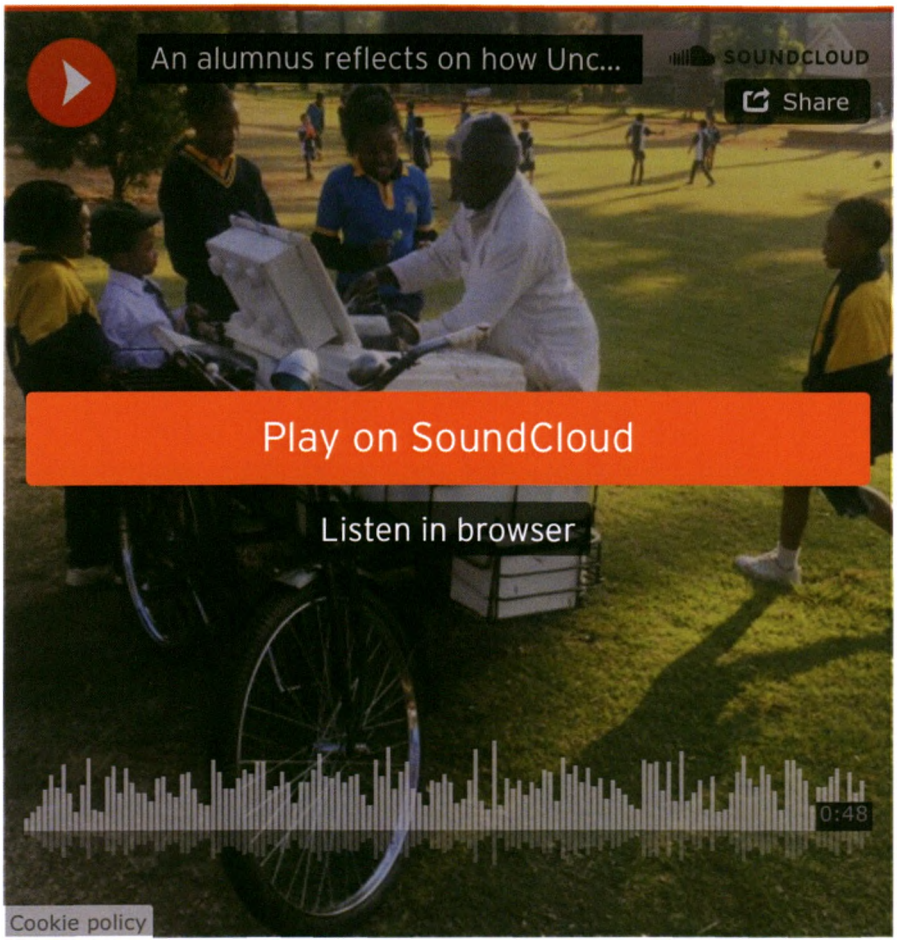

Image: Frank Hollingworth, Audio: Frances Correira

In this clip a Sacred Heart College family discuss the particular way in which Uncle Sammy plays a part in their lives.

[show less]

Before Uncle Sammy arrives at Sacred Heart, usually at around 2.30 (until after 5pm on a hot day ... good for sales!), he stops at the gates of King Edward VII school where he also sells to the KES boys. Therefore, Uncle Sammy is part of the fabric of the wider local community as well as being a familiar figure at Sacred Heart College and in some cases, to whole families. A quick scan of the school and alumni Facebook pages confirms this through the many posts and comments that fondly recall his presence (and presents!).

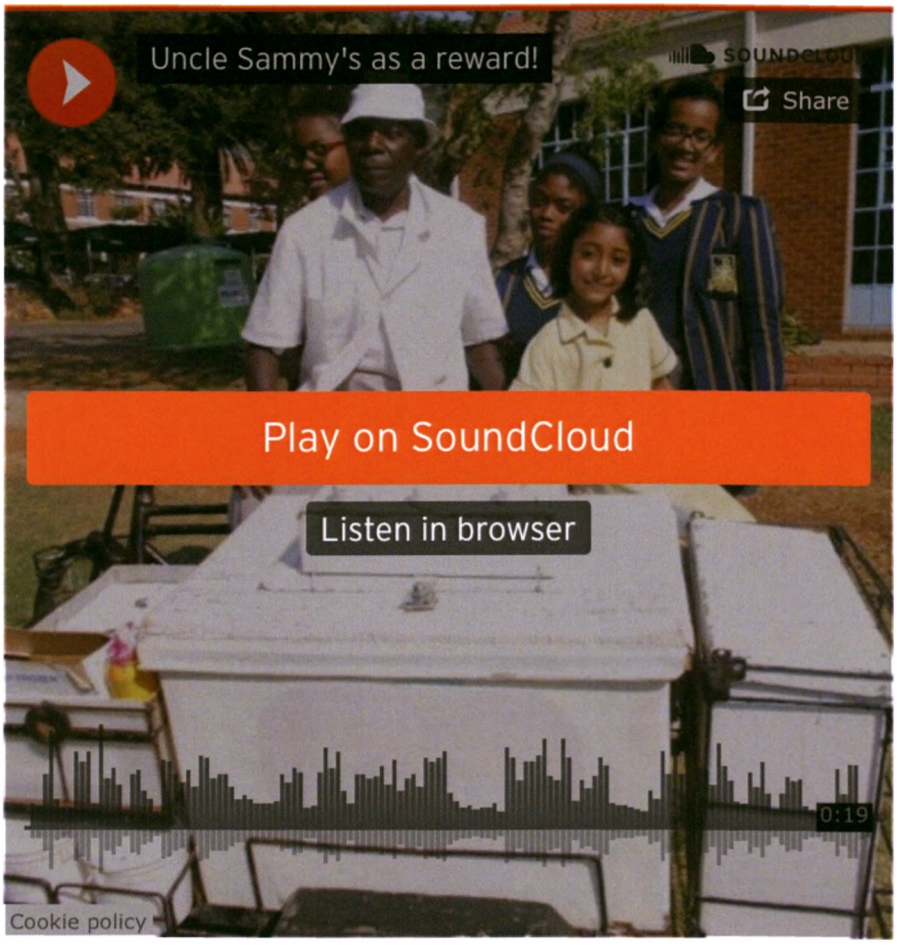

Image: Frank Hollingworth, Audio: Frances Correira

A Sacred Heart College learner talks about Uncle Sammy. This image shows Primary and High School learners joining Uncle Sammy in the Orchard.

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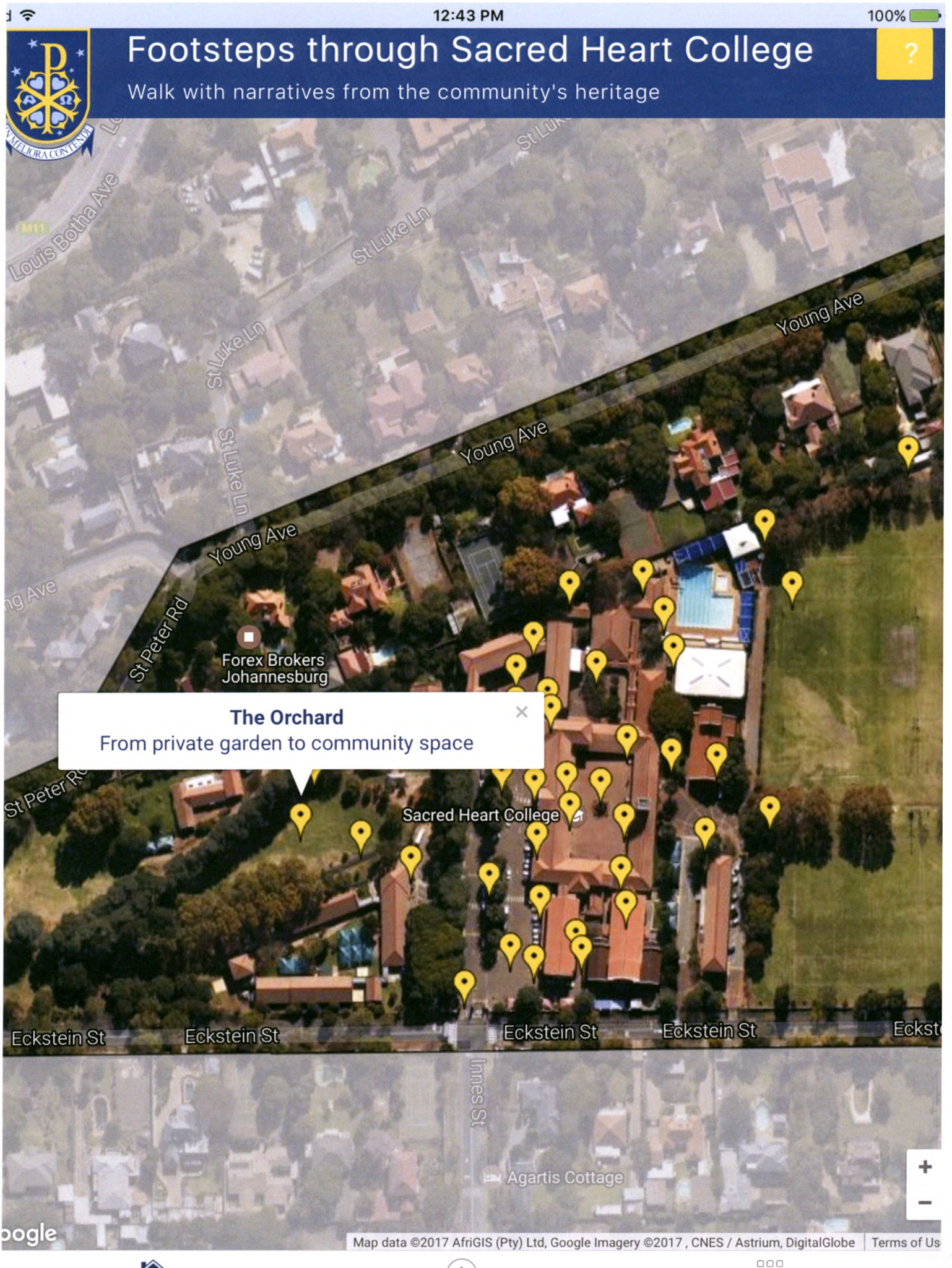
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Footsteps through Sacred Heart College
Walk with narratives from the community's heritage
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Louis Botha Ave
St Luke Ln
Young Ave
St Peter Rd
Forex Brokers Johannesburg
The Orchard
From private garden to community space
Sacred Heart College
Eckstein St
Eckstein St
Eckstein St
Eckstein St
Innes St
Agartis Cottage
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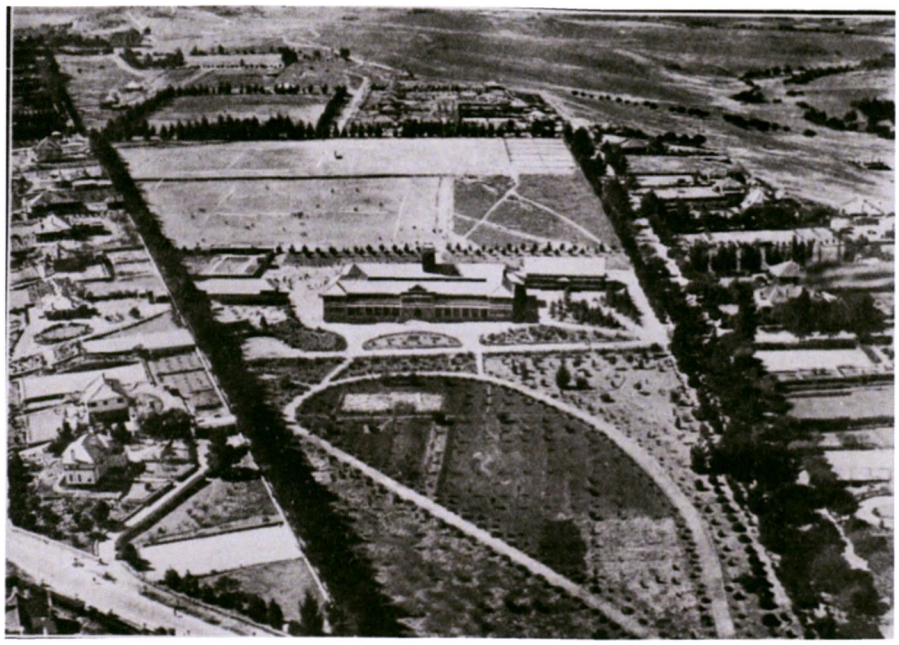

Image: Marist Archive

Aerial view of the College grounds taken in 1931. The "Orchard" is the plume like shape in the centre of the bottom half of the picture.

[show less]

The school grounds are bordered by Norfolk pine trees, planted by the Brothers at the outset of establishing the property, in consultation with the government's forestry department. The Orchard was planted with fruit trees; peach and fig. The avenues in the orchard area were planted with cedar trees.

Brother Henry was a keen botanist, as was Brother Florian (the first College Principal), and they were both responsible for establishing the gardens and trees. Br Florian was known for his landscaping, whilst Brother Henry looked after the plants and shrubs and tended a nursery for seedlings. The rectangular space at the top left of the orchard area was a vegetable patch from which fresh produce was procured for the dining room. Today a vegetable patch still exists in the Orchard, but is now situated on the far western perimeter of the grounds.

In the top right of the image is a square area edged with pine trees that used to be part of the school grounds; today the two blocks of houses east of Steyn Street are built on this. This part of the grounds was left unleveled and was referred to as 'the potato patch' for it was covered in lumps of rock and mainly used by the Cadets until it was sold in 1953.

Image: Marist Archive

Front of College viewed through some of the orchard trees in c.1930-33.

[show less]

In the archive there is no date associated with this picture; however, due to the absence of a statue in the front niche (above the main steps) and the height of the trees it can be estimated at c.1930-1931.

The Orchard was a private area in the College grounds for use of the Brothers and was given the name of 'crows' garden' by the boys.

Edward Joffe, matric c. 1948, in his book, Before Mandela's Rainbow, recalled:

> "Facing the College's main buildings across the driveway stood an orchard the size of a soccer field, entry to which was absolutely forbidden. Few foolhardy lads had ever courted disaster by entering that sanctuary where the Brothers meditated, enjoyed a quiet drag, or simply escaped to take respite from their charges"
>
> *Joffe 2013:39*

Frank Hollingworth, staff member since 1979, recalls that one pupil who had been at 'Obs' in the 1950s told him he was very disappointed on joining the school to find out that the boys were not allowed to enter, for it had been one of the reasons he had asked his parents to send him to Obs in the first place – in the hope of fresh fruit on demand!

Image. Marist Archive

"Cedar Avenue" in 1934.

[show less]

Cedar Avenue was the name given to the pathway around the perimeter of the orchard. Cedar Avenue exists today as the pathway that runs between the Pre Primary School and the open area in the orchard, down to the western perimeter of the College grounds. From the 1931 image (card 1) you can make out the plume shape of the planting, however, by the 1950s further planting on the south side of the orchard had extended the orchard into a heart shaped area. The 'plume' was thus the left hand side of the heart viewed from the west towards the east (the direction of the photograph in card 1).

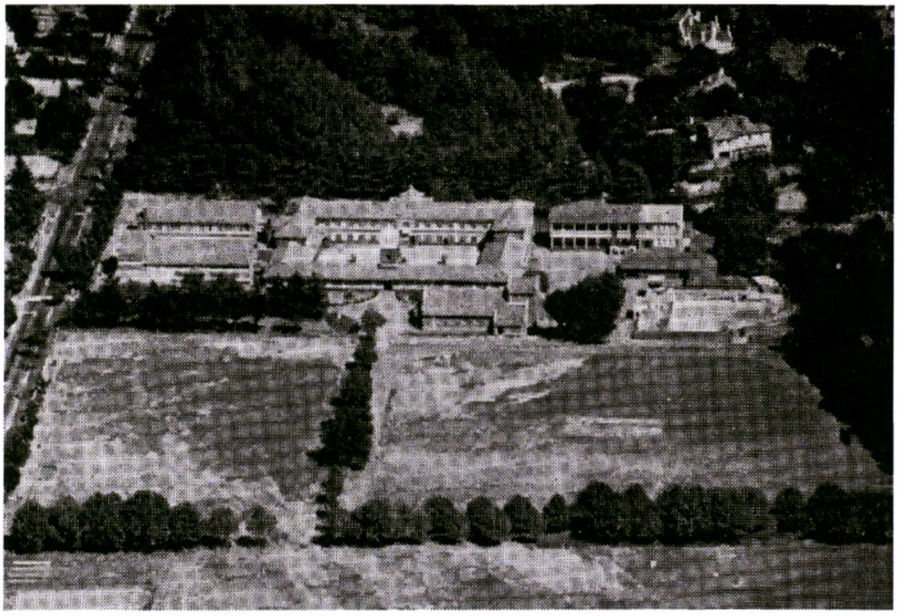

Image: Marist Archive

Aerial view of the college taken in approx. 1961.

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This image shows how densely planted the Orchard was at its peak (at the top of this picture) and it remained like this until the late 1980s. It also gives a sense of the heart shape that the Orchard became with the extra planting on the side towards Eckstein Street (the road visible to the left of the photograph). From this view (east to west) the top of the earlier plume-shaped orchard is to the top right in the picture.

Brother Henry, one of the aforementioned botany enthusiasts, was also responsible for making a substantial part of the College grounds that are visible in this picture accessible. In the 1920s he obtained a Blasters License from the Department of Mines and used this to blast the rocky, iron-containing outcrops of the Observatory area, in particular the koppies that covered the area now known as the Orchard and the sports fields. Brother Henry brought the dynamite needed for this using public transport from Koch Street, unbeknownst to his fellow passengers! Some of the stone was reused to form boundary walls, terracing and steps around the College.

Image: Caroline Kamana

Painted tree stumps created during Mindworks in 2015 by the Primary school and now positioned, with a marble run, in the part of the Orchard used by the Pre-Primary as a playground.

[show less]

During 2014 and 2015 some of the trees needed to be felled to maintain the overall health of the Orchard area. The wood from these trees was kept to be repurposed by the pupils during Mindworks (a biannual programme for the Primary School run by the parent body, engaging the learners in skills not usually timetabled in the regular curriculum). The painted stumps are used for games, outdoor furniture and in one corner, a bug hotel. Other Mindworks and Sacred Arts Festival (the High School equivalent to Mindworks) programmes have included the creation of murals, the mosaic works seen in the High School and Intermediate quads, as well as the clay-hands Vertical Garden on the side of the High School art room. One year a labyrinth was created in the Orchard and is maintained for use by the pupils during break times.

Image: Caroline Kamana

Carols by Candlelight in The Orchard, December 2016.

[show less]

Today the Orchard is used by all sections of the school and for a wide range of reasons. During term time, it is used daily as a grassy and shaded play area at break time, except on rainy days. The Three2Six children congregate in the Orchard on arrival at school before they go off to class and a selection of extra-murals takes place in its four corners. Primary aftercare is supervised here, and after school, all ages (students, staff and parents) know it's the place to find Sammy the ice-cream seller.

Other Marist and school community happenings take place in the Orchard throughout the year; the Stations of the Cross is led around the Orchard by the Brothers on Good Friday and Carols by Candlelight is held in December.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

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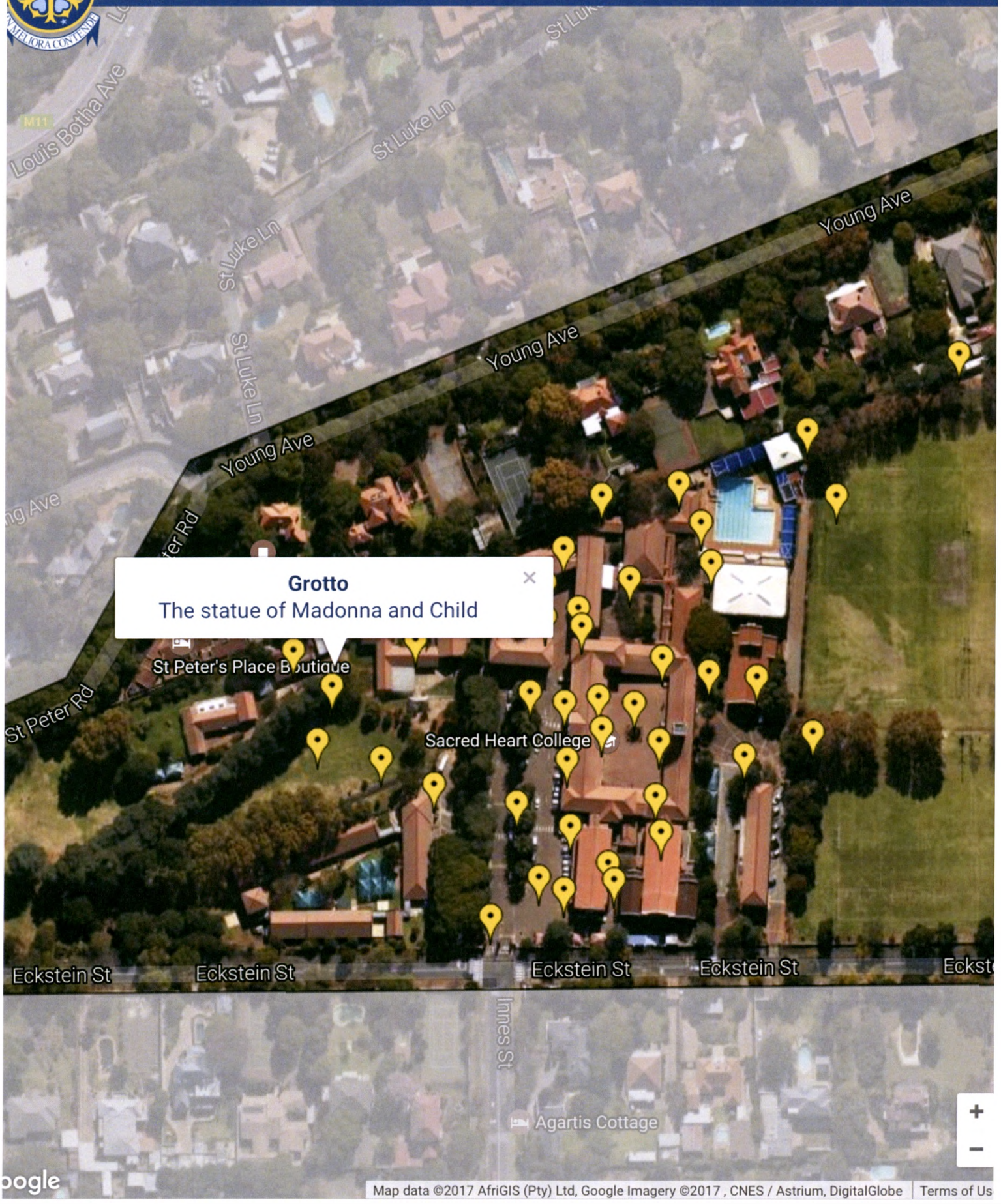

Image: Caroline Kamana

A mosaicked pathway leads up to the statue of Madonna and Child.

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The Madonna and Child statue was enshrined in a specially prepared corner of the Orchard in 2008 by the Primary School. Known as The Grotto, it provides a restful and contemplative area in which to escape the busy play area that the Orchard becomes during aftercare hours.

Image: Caroline Kamana

The statue was created by sculptress Geraldine McGurk, sister of Brother Neil McGurk, former Principal of Sacred Heart College. The facial features are based on that of a nurse that Ms McGurk knew personally and reproduced using a plaster cast technique.

[show less]

Mary is traditionally represented wearing blue. Blue dye (ultramarine, made from crushed semi-precious stone lapis lazuli) was a very rare commodity in ancient times. It was associated with royalty and the wealthy and, as such, in religious pictures, a heavenly grace bestowed on the worthy. Some sources suggest that in the Middle East, where Mary came from, blue clothing was associated with virginity. Blue is the colour of the sky and heavens in Catholic tradition, and from where Jesus's heavenly arrival was proclaimed. Mary's cloak is edged with gold. Again, this colour refers to royalty and Mary is held to be the "Queen of Heaven". Of course, blue and gold are the two colours chosen for the uniform of Sacred Heart College (and the other Marist schools in South Africa).

Image: Marist Archive

The Black Virgin of the Chapel of Our Lady, Fourvière, before whom the Society of Mary was formed in July 1816.

[show less]

As a black Madonna with child, the statue offers a representation of Mary fitting for Sacred Heart College's inclusive and diverse community, that speaks to one of the pivotal moments in the calling of Marcellin Champagnat to his life's work. It was before the black virgin, in the Chapel of Our Lady of Fouvière, that Champagnat and other newly ordained priests pledged to establish the Society of Mary in 1816. For Champagnat, Mary as mother – loving, faithful, giving and guiding - was the ultimate role model, and it is from the relationship between Mary and Jesus that Marist principles are derived. In turn, the ethos of Sacred Heart College is based on this.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

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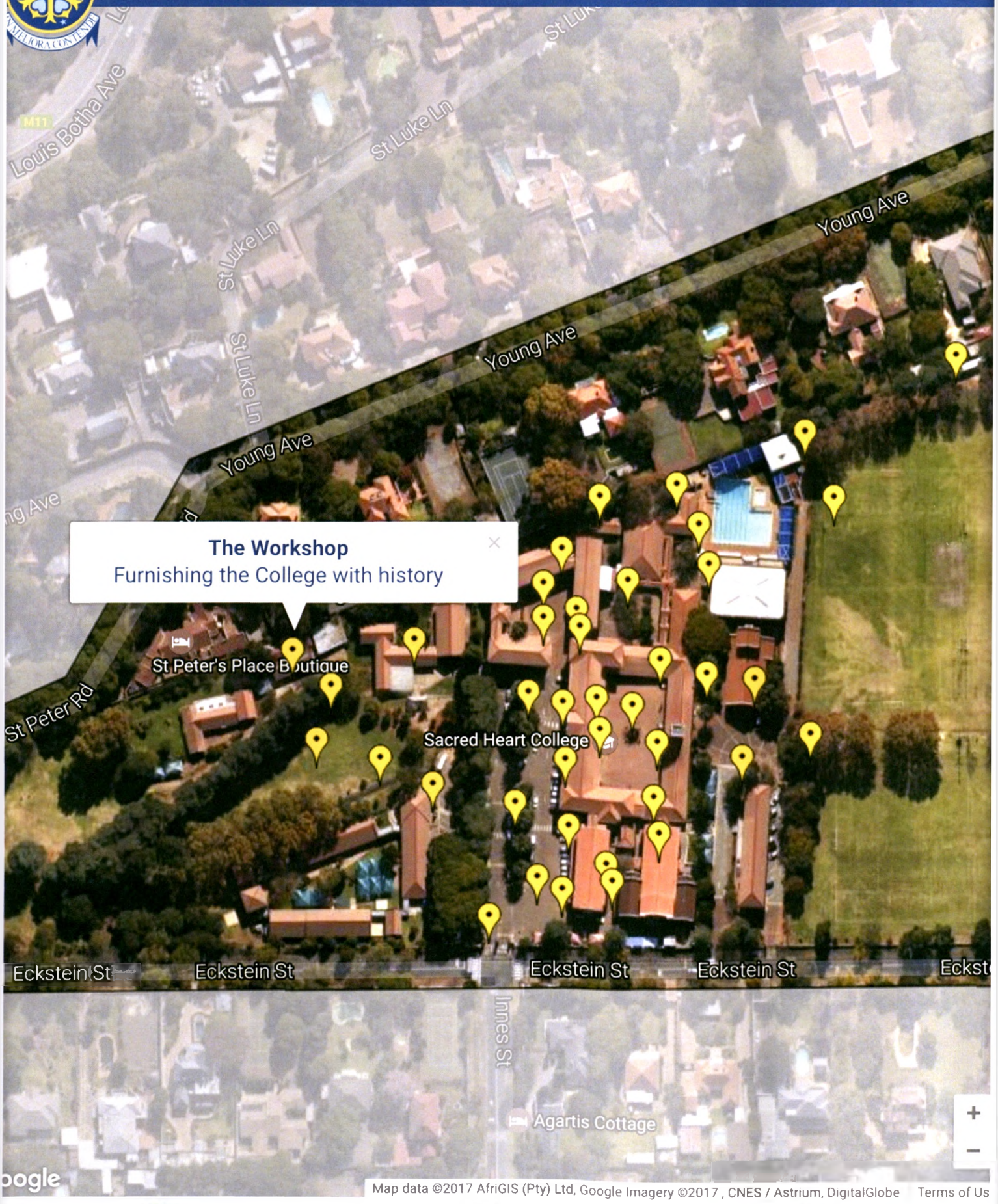


The Workshop

Furnishing the College with history

Image: Caroline Kamana

The Workshop security gates viewed from the inside. Their design references the Sacred Heart of Jesus from where the College takes its name and to the love with which everything in the workshop is made or repaired. The Maintenance and Ground Staff, not all of whom are based in this building, are responsible for the cleaning, repair and upkeep of the College buildings and facilities. Their skills range from carpentry to welding, from tiling to landscaping, and from catering provision to security monitoring. As individuals they are integral to the College community.

[show less]

The College Workshop is situated in the building where the Boarders' Laundry and Ironing used to be done. The Workshop was originally in the northern basement of the main College building (where the printing room and school Nurse can be found) but the noise of the machinery in use during class time meant that it became necessary to find an alternative space. When a Laundry for the Boarders was no longer required the Workshop was moved from the basement to the Laundry building.

Image: Sacred Heart College

Mass in The Memorial Chapel to celebrate the Maintenance and Support Staff in 2015. Brother Vincent, Head of Maintenance, is pictured second from right along with some members of the Maintenance and Support Staff Departments.

[show less]

Gratitude to the Maintenance and Support staff is shown in a variety of ways by members of the College community. Masses are held to celebrate their contribution to the College, and parents host an annual Appreciation Breakfast. The relations between the non-teaching staff and the learners are genuinely reciprocal. The support staff are often included when learners bring baked goods to share with their peers and teachers on their birthdays. The ground staff are often present at College sports matches and, when they can, assist children in accessing items mistakenly left behind after hours.

Image: Marist Archive

The Tower above the Main Quadrangle houses the water supply tank for the whole College. The College has two boreholes on the property, one of which dates back to the 1920s when the grounds were prepared for use as a school, and is located within the Workshop building itself. The pump has since been replaced but the hole has remained a plentiful source of water for the College to this day. Water from the two boreholes (the second is located on the top field) is combined with a municipal supply in this tower tank.

[show less]

The image of the Tower was taken before the Main Quadrangle was renovated in the late 1990s. The piazza of the quadrangle was liable to flooding in heavy rains; the after effects of this can be seen in the lower right hand corner of the image.

Image: Caroline Kamana

The Bewysbok (Dompas) that Joseph Letebele, longest serving employee to date, was required to carry for 25 of the 58 years (by 2017) that he has been at the College.

[show less]

Joseph Letebele trained in carpentry at Pax College (Pietersburg) with the Brothers of Charity. Starting with a holiday job in July 1959, he was invited back for a probationary period as a handyman in 1961. From 1962, Joseph Letebele was permanently employed, as school Carpenter and "proved to be quite indispensable. He knows where every fuse is to be found, where every key fits, the intricacies of the swimming pool filter, the condition of every desk... the list is endless" (1989 College Yearbook).

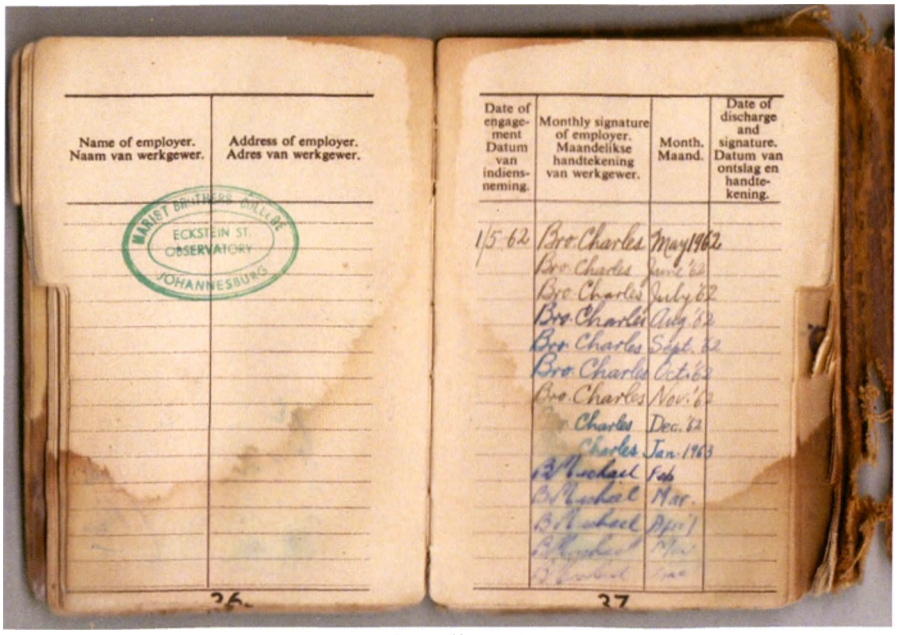


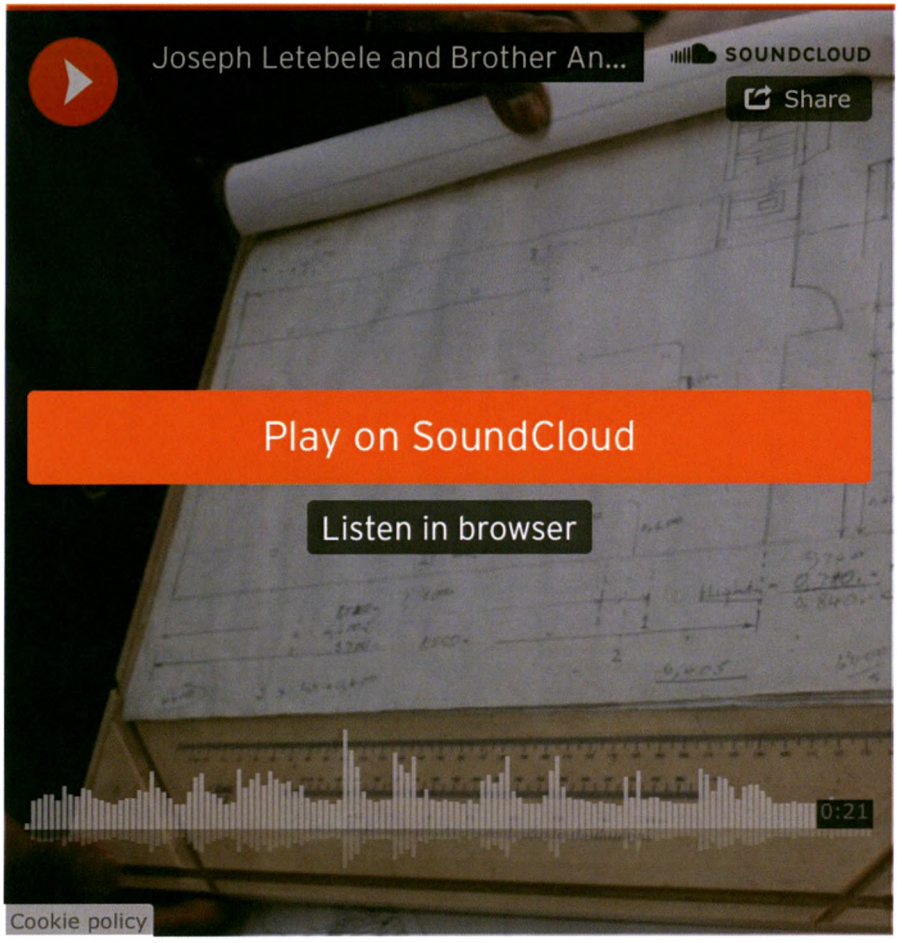
Image: Caroline Kamana

Image: Caroline Kamana

Joseph Letebele with the plans he designed and used to create the interior of the Primary School Computer Laboratory. Letebele, known as Mr Fix-it by learners past and present, has contributed countless furnishings and fixtures to the College.

[show less]

A carpenter by training, other skills he learnt from mentors, like Brother Anton (responsible for Maintenance in the 1970s). Joseph Letebele's projects include the rebuilding of the College gates, construction of rugby posts, soccer goals and perimeter walls, tiling in the Old Chapel theatre, Altars for Marist Chapels, and workbenches for the Science labs. Currently he is refurbishing the desks and chairs in the Primary School. He makes each desk and chair by hand, including the metal welding and soldering. He has also produced furnishings for St David's, Inanda, and St. Joseph's College, Rondebosch. College, Rondebosch.



(Image & Audio: Caroline Kamana)

Joseph Letebele explains his methods inspired by Brother Anton.

[show less]

Image: Marist Archive

Joseph Letebele opening the Letebele Music Centre in 2002. The Music Centre was named in recognition of the Letebele family's long association with the College (which to date in 2017 spans 83 years) and for their enduring contributions to the very fabric of its community. Joseph Letebele's father, Ephraim Letebele, was the Boarders' Chef from 1934 until his retirement in 1974. Ephraim Letebele's kitchen was situated where the High School Tuck Shop can be found today.

[show less]

Image: Marist Archive

1989, Joseph Letebele stands with his daughters, Margarete (right) Elizabeth (left), and nephew Khumo (centre front); matriculants of 1989, 1993 and 1997 respectively.

[show less]

Joseph Letebele with his granddaughters. Koketso Letebele (right) and Kgomotso Letebele (left) matriculated in 2015 and this picture was taken just a few weeks before the end of their school careers at Sacred Heart College. Their elder cousin, Tebogo Letebele, matriculated in 2012.

Image: Frank Hollingworth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Footsteps through Sacred Heart College
Walk with narratives from the community's heritage
?
The Brothers' Residence
A selection of Brothers' profiles
Louis Botha Ave
St Luke Ln
Young Ave
St Peter Rd
St Peter's Place Boutique
Sacred Heart College
Eckstein St
Innes St
Agartis Cottage
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Image: Institute of Marist Brothers (FMS)

Marist Brothers from Johannesburg, Cape Town, Port Elizabeth and Uitenhage assembled in Uitenhage in 1895 for a retreat.

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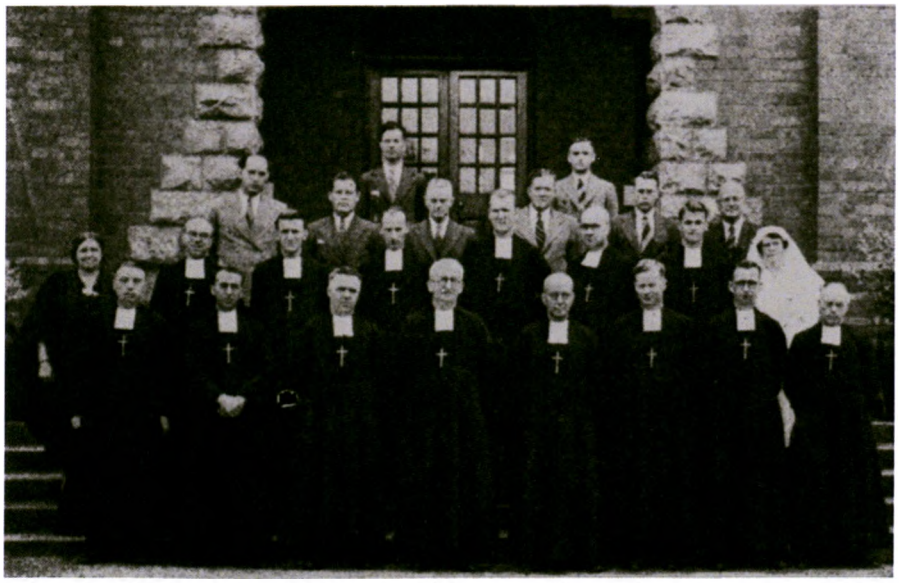
The Brothers always lived, as they do today, in community residence at Marist institutions that they served. Prior to 1985, the Brothers based at Sacred Heart College lived in rooms on the upper floor of the main building, which today have been converted into the staff room and several offices (including those of the school counsellor and the Chaplain). In 1985 a new residence was completed for the Brothers, providing rooms for 11 Brothers, a mall Chapel space, a dining room and a communal lounge. The single storey building, partly incorporating the Manual Training Hall, was practically designed to comfortably accommodate more elderly Brothers.



The Staff (Brothers, Matron and Lay staff) at Observatory in 1940.
(Image: Marist Archive)

Image: The Star in Marist Archive

Brother Vidal pictured giving a Physical Training lesson at Koch Street on the front page of The Star in 1956 with the headline '80 and still going strong'.

[show less]

Brother Vidal arrived in South Africa in 1902 suffering 'galloping consumption' (tuberculosis) and doctors in Cape Town gave him three months to live. He moved to Johannesburg where the altitude strengthened his lungs, and astounded the medical profession by not only living to the age of 95 but by becoming a PT teacher, gymnastics enthusiast and soccer coach. Another article in The Star (undated) reported that he volunteered as a traffic cop ensuring that learners were able to safely cross the roads to and from school. The 1962 Maristonian remarked in his obituary that "perhaps he will be best remembered among the laity for his many remedies for almost all sorts of diseases. For some these proved beneficial, for others a trial that was not repeated." Brother Martin, the late Marist Archivist, kept a list of his remedies and noted that it was the 'Hail Marys' offered at the end of each treatment that were the only potentially non-lethal part of the process!

Over the 150 years that the Marists have been in Johannesburg many hundreds of Brothers have served to educate the youth at the three Gauteng Marist schools. Their presence has impacted the wider community in numerous ways. Some of these Brothers are mentioned in this App; these are but a selection. In this group of slides, the main focus is on the Brothers who lived, or continue to live, at the Eckstein Street Brothers' Residence.

Image: Rand Daily Mail in Marist Archive

1962, Brother Paul on his 56th birthday with his guide dog Sheena, the Alsatian.

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Brother Paul became a Marist Brother just a few years after finishing school (Athlone Boys' High School) in Johannesburg in 1924. Br Paul trained in Italy, and on returning to South Africa in 1926 taught at many of the Marist Schools, including Koch Street and Observatory. He was elected to represent the South African Brothers at the General Chapter in Italy in 1946. He then spent some years recruiting for the Province of South Africa in northern Europe. In 1957, having suffered degenerative eyesight by this time, he had an operation in London. The operation was not successful and Br Paul was thereafter totally blind.

Br Paul returned to South Africa to live with the Brothers at Observatory, where he remained until 1998 when he moved to a Catholic care facility, Nazareth House in Yeoville. The boys at the school organised a collection for Br Paul to buy his guide dog. He learnt braille and immersed himself in charitable work to assist the blind, particularly in social welfare. In 1967, Br Paul founded "The Guild of St. Theresa for the Blind", a charitable institution, assisted by the Sisters of Charity to practically assist and financially support the blind in disadvantaged communities. The Siloe School for the Blind, near Pietermaritzburg, is one of the foundations supported by St. Theresa's Guild. Br Paul's obituary, published in 2000 in the College Yearbook, commented that the children at the Siloe School 'know more about Br Paul than they do about the Pope!'

Image: Lynn Walker

Brother Jude with some Grade 1s in 2017.

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Brother Jude describes himself as 'working with young people', but this only tells one small portion (though with a huge impact) of his contribution to transformative processes in South African society. Educated at St. Joseph's College, Rondebosch from Standard 2 (grade 4 today), he professed his first Marist vows in 1959. Brother Jude taught in Marist Brothers' Colleges in Observatory and in Walmer, Port Elizabeth, where he was Principal from 1969. In 1974, Br Jude was appointed Provincial of South Africa, a position he held for nine years. Following this, at the request of the Catholic Bishops' Conference of Southern Africa (SACBC), he founded the Catholic Institute of Education. From 1988 until 1995 he served as Secretary General of the SACBC until re-appointment as Provincial of South Africa. From 1998, until 2003, Br Jude was Provincial of the new Marist Province of Southern Africa which, besides South Africa, involves the Brothers and their institutions in Angola, Malawi, Mozambique, Zambia and Zimbabwe. Today he is a Councillor for the Southern African Province.

As Director of the Catholic Institute of Education and later as Secretary General of the SACBC, in the 1980s and '90s Br Jude was a driving force in talks with the then Government around the desegregation of Catholic schools in South Africa. Over the years he has contributed to positive changes in the country, not least in missions relating to social justice and in terms of the development of national and Catholic education policies. In 1999 Br Jude set up the Marist Schools Council, which oversees the administration of the five Marist schools in South Africa.

Image: Marist Archive

In 1997, whilst Principal of the Sacred Heart College Primary School, Brother Joseph celebrated his 50th birthday.

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Born in Port Elizabeth, Brother Joseph was educated at Marist College in Uitenhage (as was his father) and the Marist Juniorate in Hibberdene, KZN. Like all Marist Brothers of his generation he spent a year in a Postulancy (preparation to enter the next stage of Marist formation) and a further year at a Novitiate (during which ones' first vows are made). Br Joseph's Novitiate year included teaching practice at St. David's, Inanda, after which he taught at Marian College, Linmeyer, St. Charles' College, Pietermaritzburg, and St. Joseph's, Rondebosch, where he was Primary School Principal. In the 1980s Br Joseph was the founder Principal of Trinity High School in Port Elizabeth (a joint venture between the Marists and the Dominican Sisters) and spent a year as Superintendent for the Diocesan Mission Schools.

From 1991-2000 Br Joseph was Principal of the Primary School at Sacred Heart College which he fondly recalls as 'a great ten years of my apostolic life'. Br Joseph oversaw the move of the Foundation Phase back to the Eckstein Street premises from its temporary home in Yeoville. Br Joseph, a gentle but firm, much loved Principal, was appointed to join the staff of the Brothers' tertiary formation house in Nairobi in 2000. In 2005 he returned to live at the Brothers' Residence at Sacred Heart on his election as Deputy Marist Provincial and from 2010-2016 served two terms as Marist Provincial for Southern Africa. Brother Joseph recently moved from Observatory to continue Marist mission work in the Western Cape.

Image: Marist Archive

Br Mario (on right) pictured on a pilgrimage to L'Hermitage in 2005.

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Brother Mario's elder brother taught him the war cry for St. Joseph's College, Rondebosch well before he became there a pupil in the early 1950s. Aged 15 he decided to become a Marist and moved to the Hibberdene Juniorate to complete his secondary schooling. After his postulancy and novitiate in Australia (completed contemporaneously with Brother Jude), he returned to South Africa. After obtaining a B.Sc. degree at the University of Natal in Pietermaritzburg, he taught at St David's College, Inanda for 14 years. During this period he studied part-time through UNISA ending with a Masters in Education. He is grateful to the Superiors for allowing him to take advantage of a bursary to follow a summer programme at the University of California (science teaching), and another one at the University of Louvain (theology) many years later. He has also benefitted from a renewal programme in Rome and a year of study at the Gregorian University in the same city. He has served as a teacher in two former South African homelands and spent eight years as a formator at the Marist International College in Nairobi.

On returning to South Africa, Br Mario devoted a number of years to formation of Marist educators in the spirit of St Marcellin. In 2010, he was appointed as Secretary to the Province of Southern Africa and personal secretary to Brother Joseph, the Provincial Superior. He currently continues that service under Brother Norbert who replaced Br Joseph in 2016.

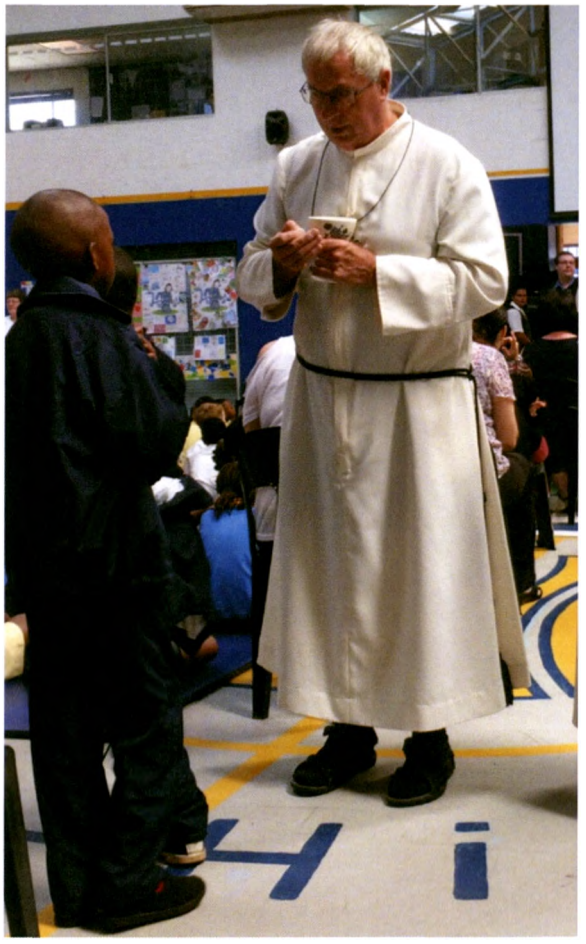

Image: Caroline Kamana

Brother Vincent at Academic Mass, February 2017.

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In 1957, aged 8, Brother Vincent began boarding with the Marists at St. Charles' College, Pietermaritzburg. From there he went to the Marist Juniorate in Hibberdene, Natal. In 1968 he took his first vows at the Marist Novitiate (together with Brother Joseph) in Stellenbosch. In 1971, after a year at the Marist Scholasticate in Pietermaritzburg, Br Vincent came to Marist 'Obs' to teach Standard 5 and coach sports and the Cadet band. Br Vincent recalls walking to Ellis Park Stadium and the Yeoville Bioscope with Brother Neil on occasional weekends. His bedroom is now the College Counsellor's office.

In 1973 Br Vincent continued his Marist formation in Australia, thereafter spending fifteen years between Marist schools in Port Elizabeth and Durban. Posted to the Slough Marist mission in the Kalahari Desert in 1986, he taught in the local school and cultivated his interest in practical work. In 1990 he received an H.D.Ed in Technical Studies at the Johannesburg College of Education. He taught Technical Studies at Slough and at the Xhosa-speaking Dominican Convent High School in Uitenhage until 2007, when he transferred back to Sacred Heart as Maintenance Manager, a role he continues today.

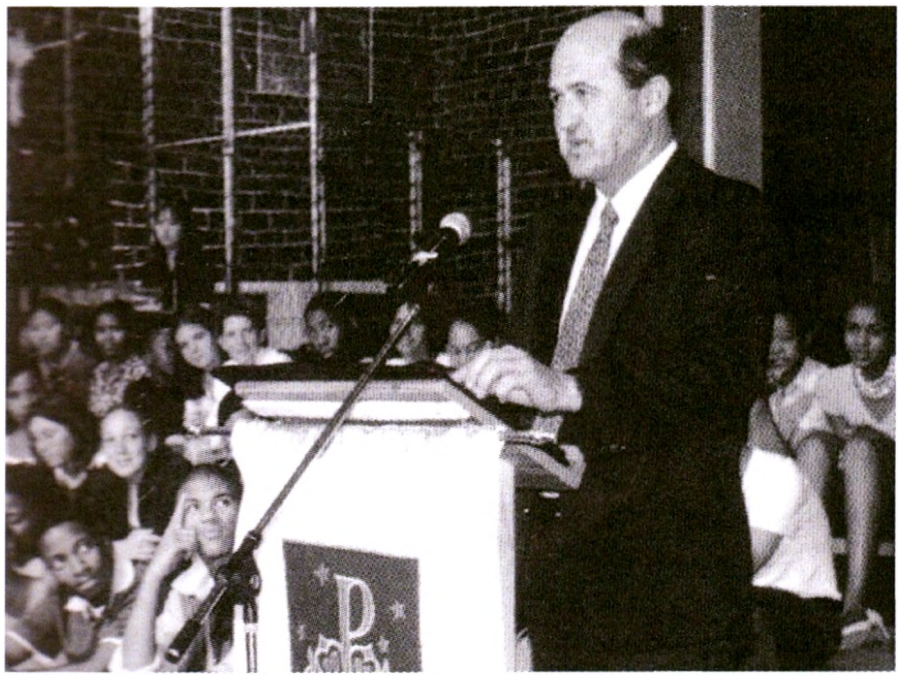

Image: Marist Archive

Brother Neil, pictured in 2000, recalling transformations in the identity and direction of Sacred Heart College.

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Brother Neil, whose uncle Gerald McGurk taught at Sacred Heart College for 43 years, and whose uncle Edwin McGurk was Provincial in the 1950s and 60s, began his own journey with Marist 'Obs' aged 14. Br Neil began teaching science at Marist 'Obs' in 1965. A veritable academic, with reams of published research in topics as diverse as education and race, cosmology and nucleic forces, he has inspired generations of learners. From 1975 to 1999 he was Director of the College. Sim Tshabalala, now joint CEO of Standard Bank, and one of the first black students admitted to the College, said of his former Headmaster:

> "I learned a lot from him and in particular, I gained a love of philosophy and deep desire to help out – at least a little – to make South Africa a better place." (Tshabalala, 2011)

Under Br Neil's leadership, the College defied government decree and opened the school to boys of all races in 1976. In 1980, he was responsible for the change to co-education and the integrated studies curriculum. Br Neil has made invaluable contributions to South African society, including negotiating educational reform with the pre-1994 government, leading to the remodelling and desegregation of schools, assisting the ANC before and after its unbanning with socio-cultural missions, and the integration of returning exiles in conjunction with the Batlagae Trust. Br Neil continues to work tirelessly for social development with Catholic NGOs in the country; one current project, 'The Culture of Learning' in KZN, provides skill training in education and community development.

Image: Sacred Heart College

Father David Dryden celebrates Academic Mass in the Macartin Centre in 2015.

[show less]

Marist Brothers are not priests, but have nonetheless made vows to live a spiritual life in community with other Brothers, focused on education as their founder, Marcellin Champagnat (who was a priest), established in 1817. Father David Dryden, not a Marist Brother but a Jesuit Priest, has been the Sacred Heart College Chaplain since 1983, after serving at St. Joseph's College, Rondebosch, for the previous decade. Father Dryden is concurrently the Chaplain at Marian College, Linmeyer and he devotes one day each week to each school.

Father Dryden's duties as Chaplain include pastoral care, religious instruction for Catholic children and religious education in a general sense, as well as conducting Masses and other special ceremonies (such as First Holy Communion and Confirmation). He has contact in these capacities with all ages at the school, from Pre-Primary to Matric, and also with staff members.

Image: Caroline Kamana

The statue of Our Lady of Good Hope in the Brothers' Residence.

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This statue of Our Lady of Good Hope was made in Europe and sent by Br Procope, Marist Superior in the 1880s, to the Marist College at Uitenhage, Our Lady of Good Hope College at a cost of £7 and 15 shillings, according to the Uitenhage annals of 1890, recorded by Br Nectaire. When that College closed in the 1950s, the statue was moved to Port Elizabeth, where the Brothers in that area continued to live. When Br Joseph became Principal of the Primary School at Sacred Heart College he arranged for the statue to be moved to Johannesburg, for he had developed a fondness for it during his days as a learner at the Marist College in Walmer. When Br Joseph was made Provincial in 2010 he arranged for a copy of the statue to be made, and it is this copy that sits in the niche in the College façade today. The niche had been empty for nearly thirty years after the statue of Jesus with the Sacred Heart was moved from that spot in 1979 when the school reverted to the use of its religious name upon becoming co-educational in 1980.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

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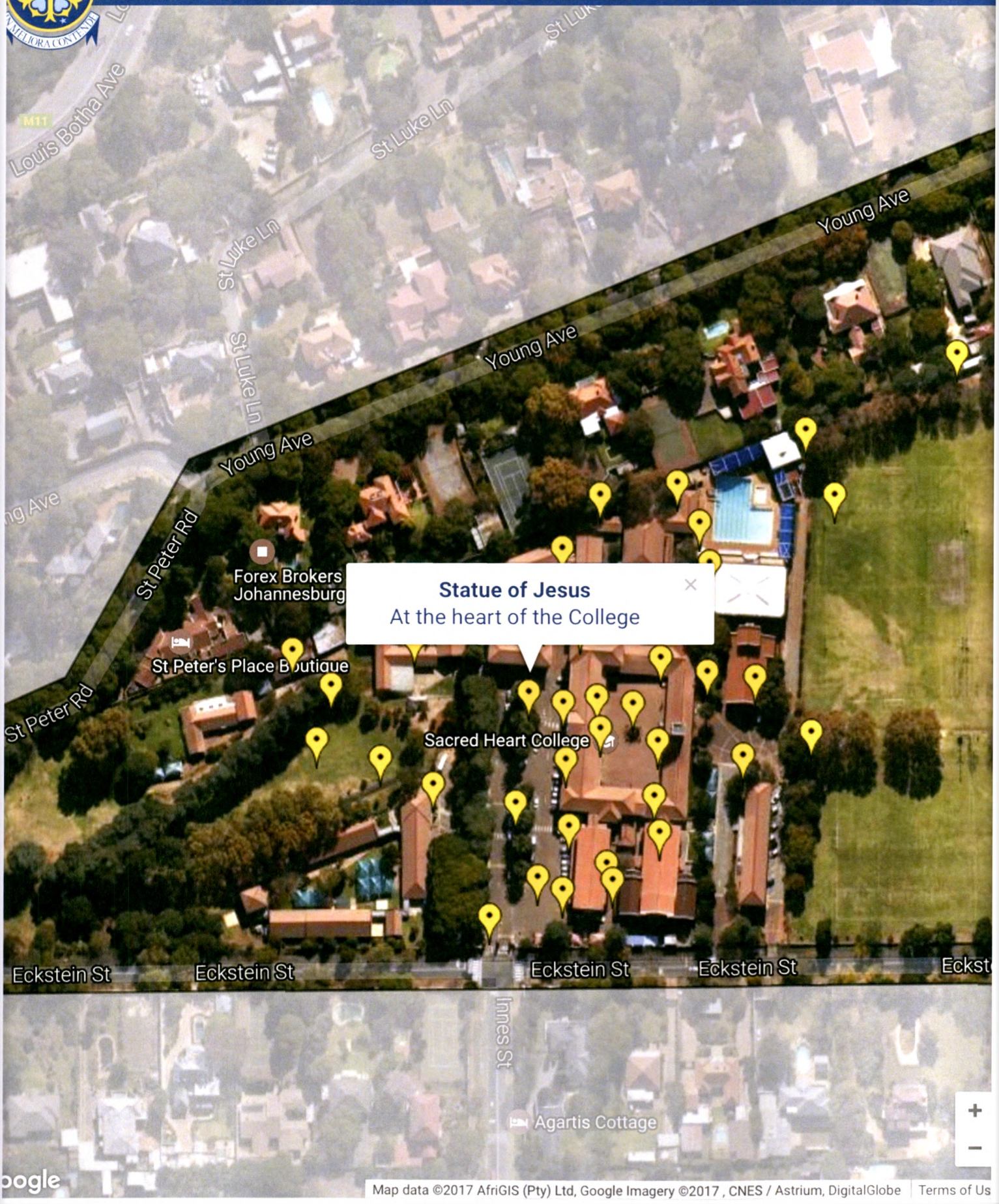

Image: Caroline Kamana

The statue of Jesus and the Sacred Heart.

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For Christians, particularly Catholics, the Sacred Heart of Jesus symbolises a physical manifestation of God's divine love for all humanity. Particularly relevant to a Marist school, it echoes Champagnat's vision of providing education for all children, born out of equal love for them through the way of Mary, mother of Jesus. The school's slogan is "Education with heart that knows no bounds".

This photograph shows what the statue, positioned facing the College entrance steps, looks like today. The statue previously stood in two other locations at Sacred Heart College. That the statue is now also painted with colours, unlike most other statues around the school, is also significant. The narratives around these changes are recounted in the following slides. This statue of Jesus does much more than symbolise the College name; it physically links Sacred Heart College to its ongoing mission to uphold its community members' struggle for peace, equality and justice.

Image: Marist Archive

1933, the College façade with the statue of Jesus and Sacred Heart in the top niche.

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> "Only a few days back a beautiful statue of the Sacred-Heart was erected over the entrance of the College. This emblem of the love of God for men is a most befitting image to dominate an institution placed under the patronage and the protection of the Son of God. From its niche it stretches forth its arms in welcome to all those who enter the College." (The 1932 Principal's Report)

There is speculation over why the niche was empty for the first few years of the College's life. Perhaps it was originally intended to contain a statue of Marcellin Champagnat, since in the early days the College was, briefly, called St Benedict's in his honour. By the early 1930s, though colloquially referred to as Marist 'Obs', the school's name was officially Sacred Heart College and the installation of this statue in this niche was a physical cementing of this fact. Today a copy of the statue of Our Lady of Good Hope sits in the niche. The original statue is kept in the Brothers' residence.

Image: Marist Archive

The Statue of Jesus with Sacred Heart under snow in September 1981. The statue was placed at the top of the traffic island found immediately as you enter the College.

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The statue of Jesus with the Sacred Heart was moved to its position by the gates in the late 1970s in preparation for the 'new' co-educational Sacred Heart College; an amalgamation of the three schools, Marist Observatory, St. Angela's Convent in Kensington and Holy Family Convent, Yeoville. It symbolically welcomed people to this place of 'love for all'. Sacred Heart College, the school that would embrace these three groups of learners, had already been named, but the name was not yet widely used by the school or wider community. It was mostly referred to as Marist Observatory to distinguish it from the other Sacred Heart College in Koch Street (the preparatory school for Sacred Heart College from 1926 until 1965), continuing out of habit for more than a decade after Koch Street closed.

The last issue of the Maristonian, published in 1979 (replaced by the Sacred Heart College Yearbook) paid tribute to the Marist Brothers, the Ursuline Sisters and the Holy Family Sisters, now united in Sacred Heart College, under a picture of this statue already situated in its new location just inside the school gates. The statue was only to remain in this spot for about seven years. Events in 1987 necessitated restoration of the statue and resulted in the statue being moved to its current location today.

Statue of Jesus

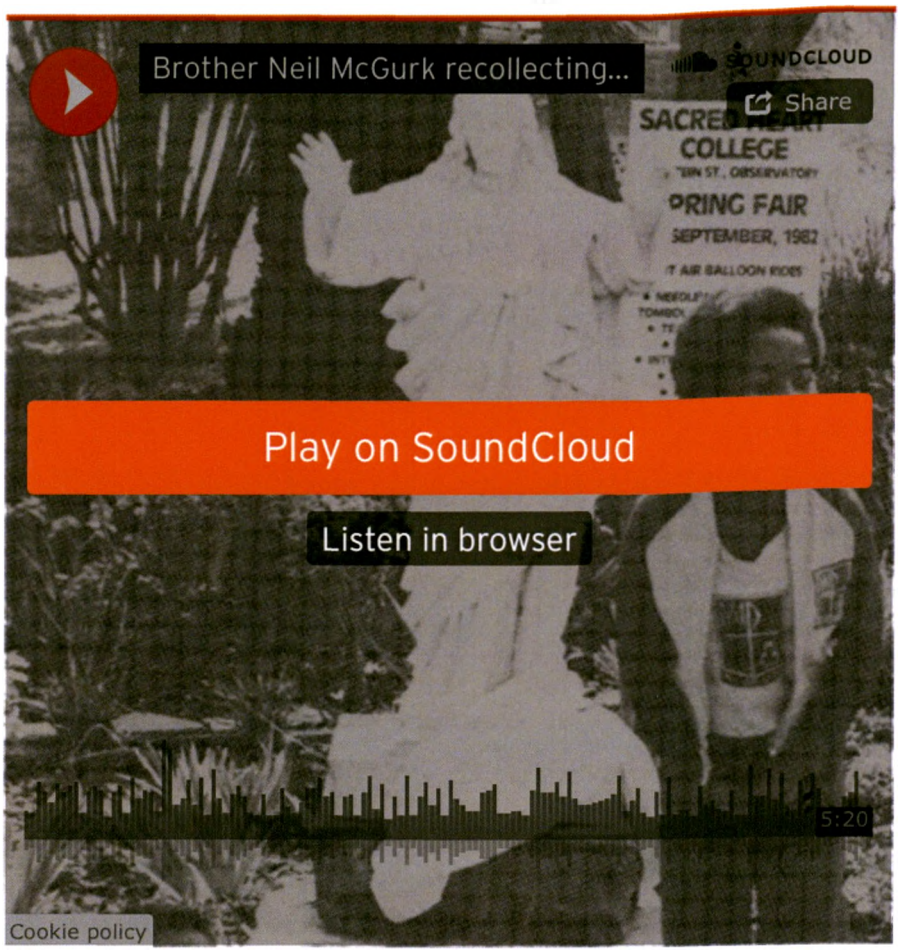

Image: Sacred Heart College, Audio: Caroline Kamana

Br Neil's recollections about the necklacing of the statue of Jesus with Sacred Heart one night in June 1987 during the second State of Emergency in the nation.

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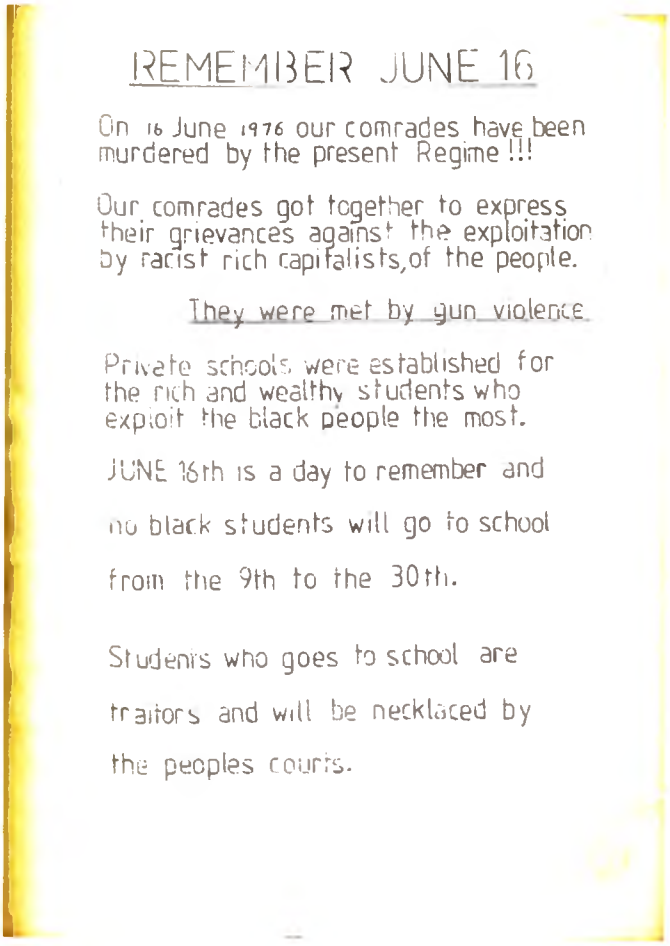
Brother Neil McGurk, Principal of the College for 20 years, was responsible for the transformative processes that Sacred Heart College underwent in the 1970s and '80s (first with the admittance of black learners in 1976 and then in 1980 with co-education). The College had started to admit Chinese learners from the 1930s and Brother Vincent recalls stories of these boys having to hide in cupboards from visiting government school inspectors, such was the nature of the school even prior to the 1970s.



REMEMBER JUNE 16

On 16 June 1976 our comrades have been murdered by the present Regime !!!

Our comrades got together to express their grievances against the exploitation by racist rich capitalists, of the people.

They were met by gun violence

Private schools were established for the rich and wealthy students who exploit the black people the most.

JUNE 16th is a day to remember and no black students will go to school from the 9th to the 30th.

Students who goes to school are traitors and will be necklaced by the peoples courts.

Image: Marist Archive

One of the leaflets dropped at the time of the statue's necklacing, collected by Brother Neil McGurk in 1987.

[show less]

This 'warning' to black students not to attend school in June 1987 was likely printed and distributed by the security forces, and dropped at Sacred Heart by one Sergeant Beyers. The intention was no doubt to give the impression that black students were behind the necklacing of the Sacred Heart statue and to create discord within the school and Marist community, well known for its inclusivity and racial integration. In some ironic-comic performance, Sergeant Beyers was dispatched to school the next morning when Brother Neil called the authorities to explain what had occurred during the night.

To prevent the charred statue scaring the students (of all races) coming into school, Brother Neil and two colleagues moved the statue whilst his sister Geraldine restored and painted it. The statue was re-erected opposite the main steps in an act of defiance towards those responsible for the necklacing; rather than discarding the burnt statue it was brought physically closer to the school's heart, demonstrating that 'love for all' was the true nature of the College.

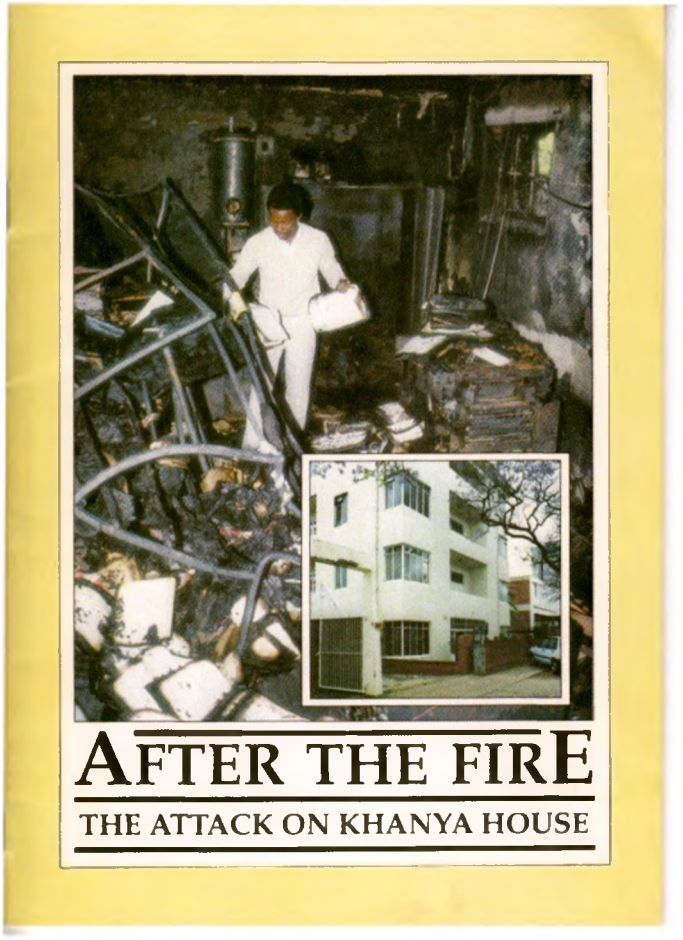


Image: Anna Zeminski/Afrapix/SACBC in Marist Archive

A Southern African Catholic Bishops' Conference (SACBC) booklet about the petrol bombing of Khanya House, 1988.

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> "What has occurred at Khanya House is a tragedy, not only for the Bishops' Conference but for the country as well. THIS IS NOT A TIME FOR POLITICAL POINT SCORING. It is a time for all South Africans to realise that violence will not solve the problems of the country."
>
> *Br Jude Pieterse, Sec. Gen. SACBC 1988*

It was, in part, the SACBC's anti-apartheid vision that had inspired the Marists to open Sacred Heart to all races. Brother Jude relates that further unexploded triggers (including limpet mines) were found in Khanya House. Similar attacks, on Cosatu House (trade union headquarters), and Khotso House (home to the South African Council of Churches and other community organisations), had occurred earlier that year. The apartheid state's fear of the power of educational and spiritual missions was palpable. The statue of Jesus with Sacred Heart remains a reminder of the transformative potential of that power.


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Footsteps through Sacred Heart College
Walk with narratives from the community's heritage
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Louis Botha Ave
St Luke Ln
Young Ave
St Peter Rd
Mandela
Grandparent, Pied Piper, Mediator and President
Forex Brokers Johannesburg
St Peter's Place Boutique
Sacred Heart College
Eckstein St
Eckstein St
Eckstein St
Eckstein St
Innes St
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Image: Sacred Heart College

President Nelson Mandela visiting the College in 1998.

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Almost everyone connected to Sacred Heart College during the 1990s/2000s has their own recollections of Nelson Mandela's frequent visits to the College. To include all the stories would be impossible; the following slides give some insight into the special relationship that Nelson Mandela and his family have had with Sacred Heart College over the years.

Some of the former President's visits were made in an official capacity (as when he took the lead in fundraising events for bursary schemes, new buildings or renovations), others more personal (parents' evenings and watching his grandchildren in school productions). Some visits were impromptu, such as his attendance at the 16th June Family Fun Day (2001), much to the consternation of his security team. Even the scheduled events caused a stir for his team. Frank Hollingworth recalled Mandela's attendance at the 'Bugsy Malone' school production, where one scene required cast members to burst into the hall brandishing weapons to the sound of gun fire. Mandela's protection team jumped up and prepared to react, much to the amusement of the cast, audience and President, who had already assessed that High School pupils carrying custard-guns were unlikely to be a national security threat.

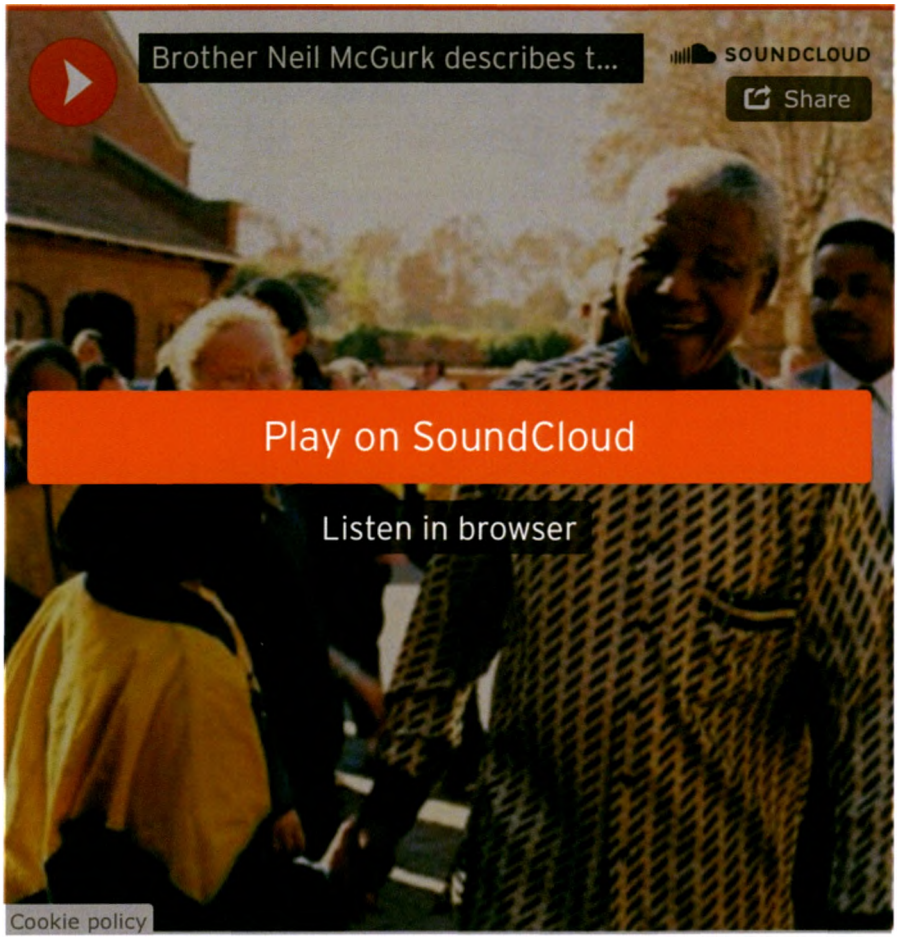

Image: Sacred Heart College, Audio: C Kamana

Brother Neil describes the 'Pied Piper' of College.

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Artist Willem Boshoff on Mandela:

> "For some years now my children attended the same school as Mr. Mandela's grandchildren, Sacred Heart College in Observatory, Johannesburg. We regularly see him at school plays and other functions. He surprised all of us with his lack of bitterness after his four neves sentences [slang for more than a seven-year imprisonment], and with his astute and accommodating leadership. However, what impressed me most about him is that, in spite of staggering commitments of national and international dimension, in spite of (perhaps it is because of) the many years of life missed while we [sic.] was in jail, he affords his (rather naughty) grandchildren the time and respect one might prudently bestow upon royalty, presidents and the like."
>
> http://www.davidkrut.com/bioBoshoff.html

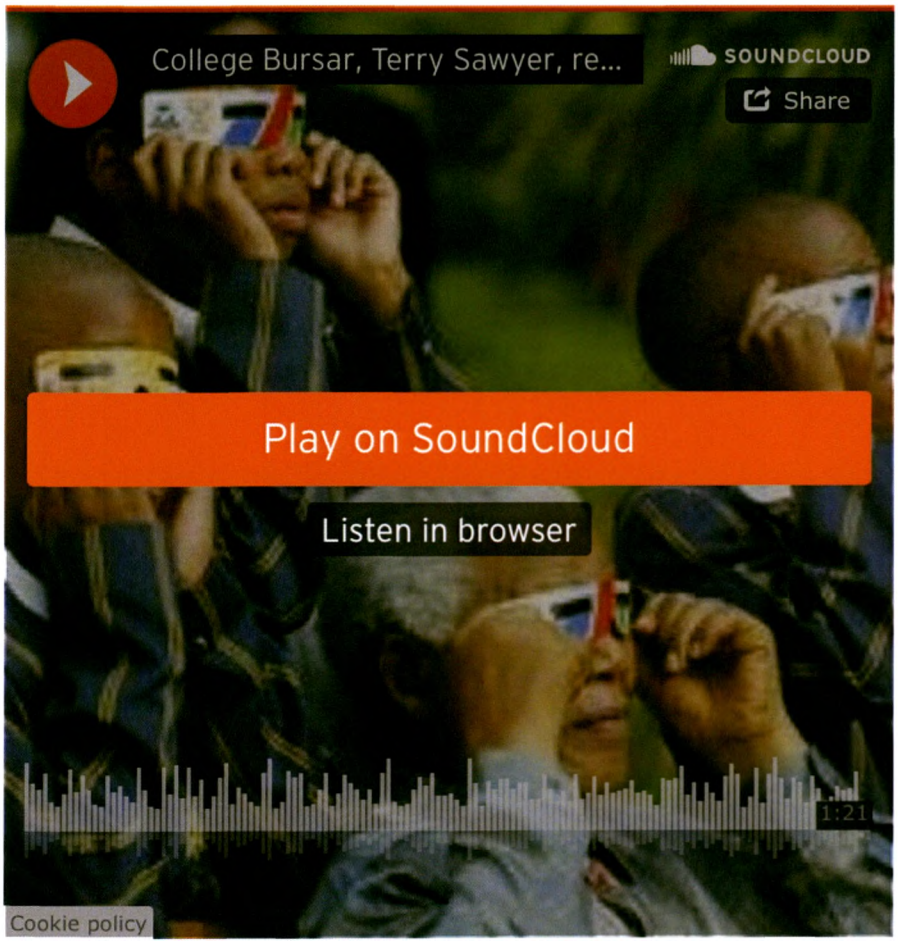

Image: Debbie Yazbek / IOL. Audio: Caroline Kamana

2002, Nelson Mandela and his grandsons view the solar eclipse. From the left are Zuko Dlamini, Mbuso Mandela, Andile Mandela.

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Perhaps one of these blazers was the one that featured in the tale recounted by Terry Sawyer, College Bursar since 2001, in the attached audio clip?

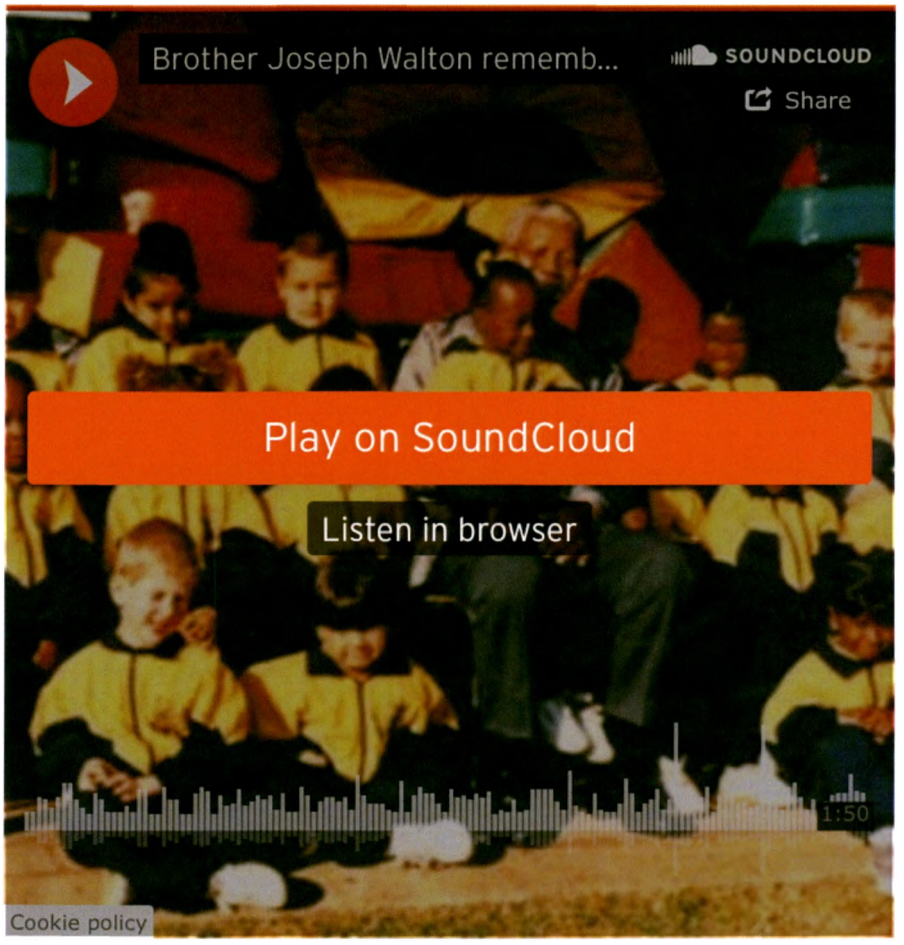

Image: Sacred Heart College, Audio: Caroline Kamana

Brother Joseph Walton (Primary School Principal in the 1990s) recalls some of Mandela's visits to the College.

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The 1999 College Yearbook captioned a photograph of Nelson Mandela visiting a Pre-Primary classroom with his wife Graça Machel, with "A very special grandfather came to visit the nursery school". The Pre-Primary holds an annual breakfast to celebrate the important role that all the learners' grandparents, and other senior caregivers, play in the lives of the children. For each child, the attendance of their own grandparent or special visitor is a very meaningful moment in their Pre-Primary career as it demonstrates how their own family is a part of the larger unit of the Sacred Heart College community. Family spirit is a fundamental part of Marist and thus College ethos.

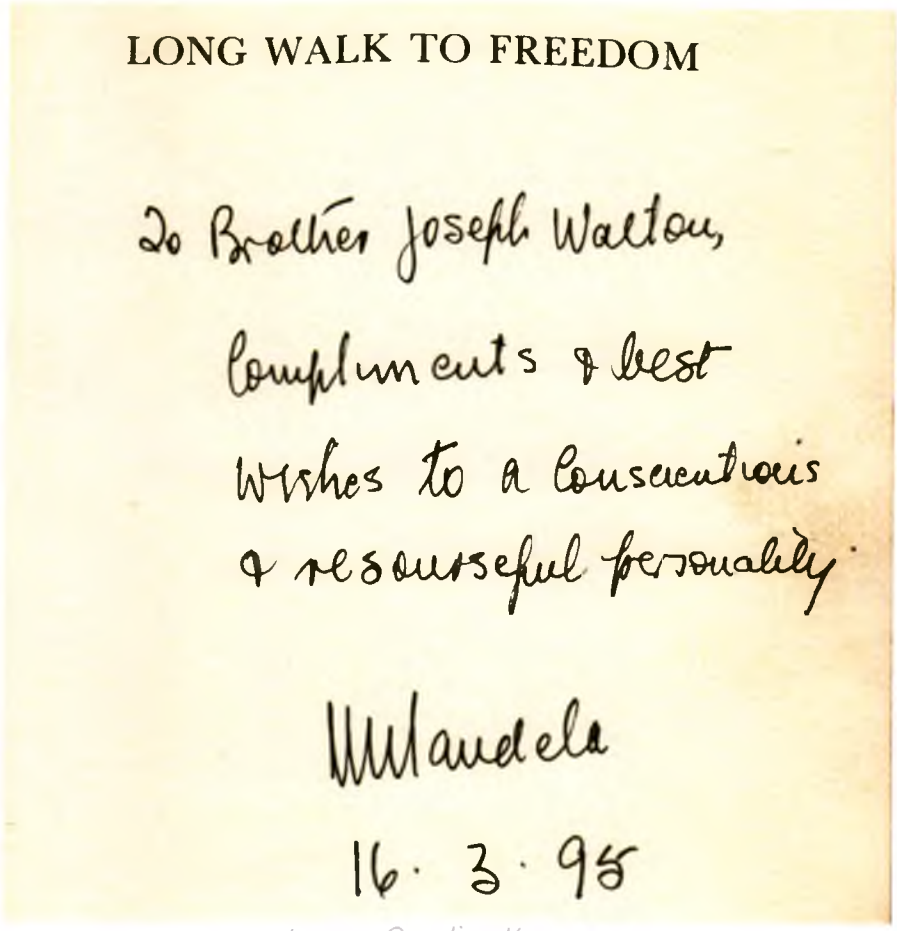

Image: Caroline Kamana

Some staff were gifted copies of Mandela's autobiography.

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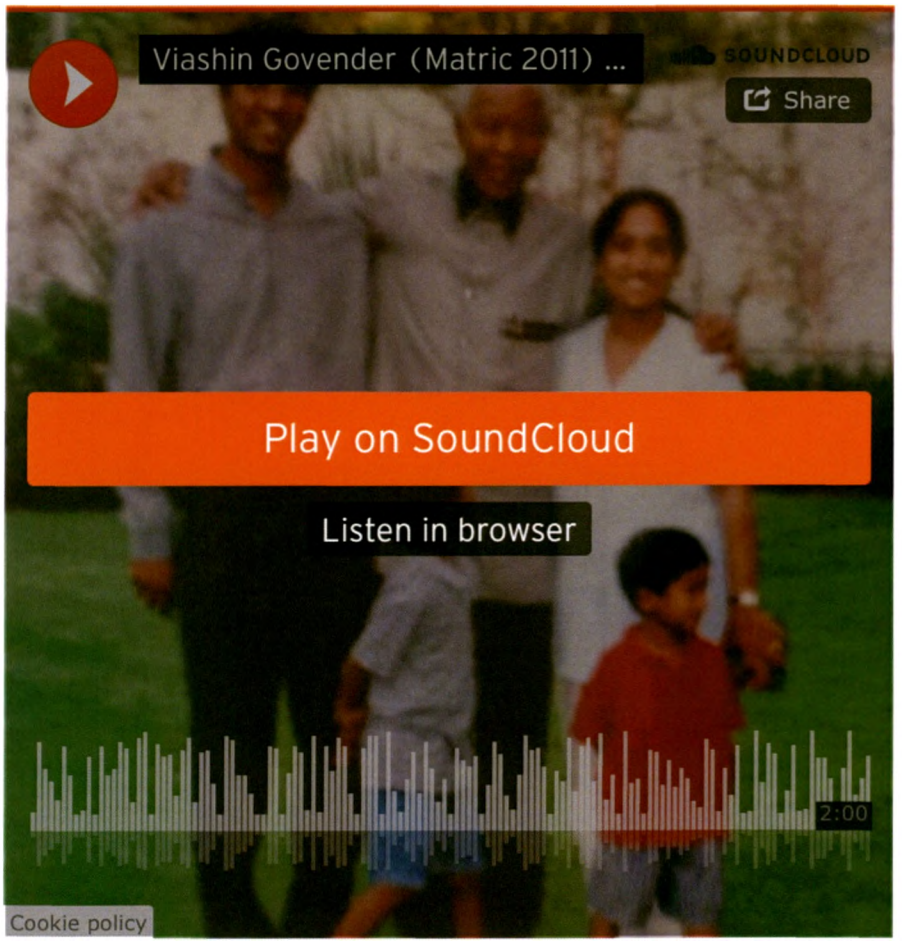
Brother Joseph (pictured left) with Mandela, meeting a Primary school learner in 1998. (Image: Sacred Heart College)

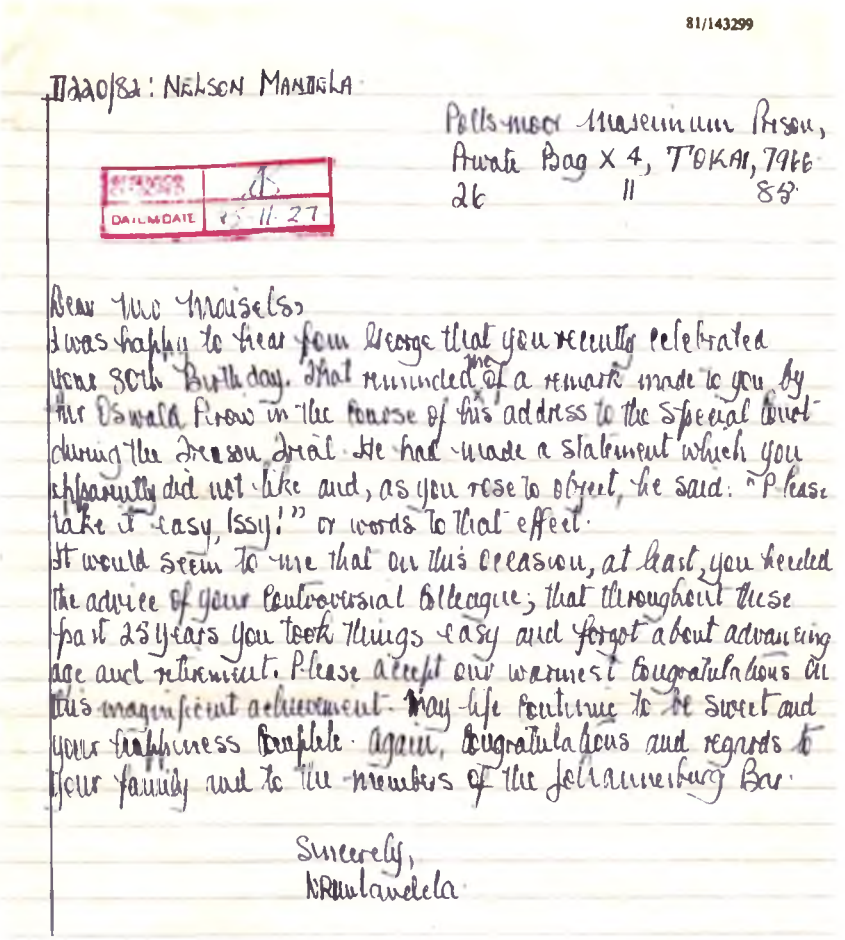


(Image and Audio: Viashin Govender)

Viashin Govender (Matric 2011) recalls an incident during Grade 1. Pictured above with his parents, sibling and Mandela as described in his audio.

[show less]

Viashin Govender matriculated in 2011 and went on to study Engineering and Game Design (Bachelors of Engineering Science in Digital Arts) at Wits University. He is currently completing Honours in the same field. Viashin's mother, Thiru, was a maths teacher and later Deputy Principal, at Sacred Heart College for seventeen years.



81/143299

II220/82 : NELSON MANDELA

Pollsmoor Maximum Prison,
Private Bag X 4, TOKAI, 7966
26 11 85

DATE/DATE 85-11-27

Dear Mr Maisels,
I was happy to hear from George that you recently celebrated your 80th Birthday. That reminded me of a remark made to you by Mr Oswald Pirow in the course of his address to the Special Court during the Treason Trial. He had made a statement which you apparently did not like and, as you rose to object, he said: "Please take it easy, Issy!" or words to that effect.
It would seem to me that on this occasion, at least, you heeded the advice of your controversial colleague; that throughout these past 25 years you took things easy and forgot about advancing age and retirement. Please accept our warmest congratulations on this magnificent achievement. May life continue to be sweet and your happiness complete. Again, congratulations and regards to your family and to the members of the Johannesburg Bar.

Sincerely,
Nelson Mandela

Image: Wits University Historical Papers

Letter written by Nelson Mandela whilst in Pollsmoor Prison to Israel Maisels QC (former alumnus) on the occasion of his 80th birthday.

[show less]

This letter represents the interconnectedness of the extended Sacred Heart College community. At the time of writing, in 1985, Nelson Mandela would not have known that the school that his defence attorney during the Treason Trial in the 1960s attended was to become one so dear to his and his family's heart.

Video: Quizzical Pictures / SABC

Nelson Mandela inducting Brigitte Mabandla as Deputy Minister of Arts and Culture at Luthuli House in 1995. The presence of her son Sibusiso, in school uniform, provoked this response from the President.

[show less]

Many members of the first democratically elected government in South Africa chose to send their children to Sacred Heart College. Brother Neil and several of the College staff had flown to Tanzania to help assess and plan for the return of the exiles' children to South Africa and settlement in South African schools. Many of them joined Sacred Heart College. In the subsequent years the College was the choice of school for the children and grandchildren of the returning exiles. These included the Mandela, Ramaphosa, Ramogopa, Manganyi, Slovo, Letsebe, Motshega, Sisulu, Maharaj and Manthata families but there were many others.


12:55 PM
100%
Footsteps through Sacred Heart College
Walk with narratives from the community's heritage
?
The Intermediate Quad
The Senior Primary block
Forex Brokers Johannesburg
St Peter's Place Boutique
Sacred Heart College
Young Ave
St Peter Rd
St Luke Ln
Louis Botha Ave
Eckstein St
Agartis Cottage
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Image: Marist Archive

Building the Senior Primary block in 1987.

[show less]

The Senior Primary, or Intermediate (grades 4-6) Quad was officially opened in March 1989, the centenary year of the Marist Brothers' arrival in Johannesburg. The foundation stone was unveiled by Mr K. O'Dowd, Chairman of Anglo American's Chairman's Fund, one of the main funders of the new premises (along with the De Beers Chairman's Fund and the JCI Fund). The relationship between the donors and the school came through shared insights around educational development and provision at a national level. The Marist Brothers, College staff and community members, together with representatives from these corporations, held talks with the Department of Education that led to reinvestment in schooling, both in private schools like Sacred Heart College and in Model C and D schools in central Johannesburg in the late 1980s and early 1990s; a period of critical change.

At the time of the Senior Primary Quad opening the school was implementing an innovative curriculum of Integrated Studies for those in the bridging years of Primary and High school (grades 7 and 8). This was a consolidation of subject teaching, particularly in the social sciences, which provided a common focus on literacy, numeracy and language learning, and was designed to accommodate and integrate learners from different educational and language backgrounds. The subject matter provided a balanced historical perspective and was taught in relation to real life experiences that encouraged interaction amongst the diverse student body.

Image: Caroline Kamana

The circular stained glass window is a memorial to Bebe Mothopeng, alumnus and former trainee teacher at Sacred Heart College.

[show less]

All over the College grounds, in windows, on plaques, in the form of benches, artworks or dedicated spaces there are memorials to those members of the school community who have died. Many more of course are recalled through the memories of those who have attended or still attend the college and not all have a physical marker in the school space to their earthly existence. Each one, in their own way, made a special contribution to the family spirit of Sacred Heart College.

This stained-glass window, created by Barry Thompson, who produced most of the windows in the Memorial Chapel, commemorates the life of Bebe Mothopeng, 1982-2004. Bebe, a member of the Learners Leadership Council, matriculated from the College in 2001. She was in the third year of her Bachelor of Education degree at UNISA, completing her teaching practice at Sacred Heart College, when she died in 2004 after a short illness. Like many members of her family, Bebe was a musician and had been a member of both the Soweto Youth Orchestra and the Johannesburg Youth Orchestra as a wind instrumentalist. She also sang in the Nightingale Children's Choir.

Image: Caroline Kamana

In The Workshop Joseph Letebele holds the Peace Pole that used to stand in the Intermediate Quad in the 1990s.

[show less]

In the final school assembly of 1993, when all learners were housed in the classrooms on the Observatory site (the Junior Primary learners moved from Yeoville in 1993), a prayer for peace was said by the whole school. It was a time of national uncertainty before the first democratic elections in the country in 1994. A visiting German journalist who witnessed the prayer described the spirit of the diverse and united school community as a beacon of hope for the country. The Director of the Peace Pole Project (an international organisation that began in Japan in the 1950s), after reading the article, decided the College would be a fitting location for a South African Peace Pole.

The whole school and members of the wider community took part in an elaborate ceremony to put up a peace pole to the right of the stage area in 1994. On its four sides it read "May Peace Prevail On Earth" in isiZulu, Afrikaans, Sesotho and English. The quad was renovated some years later and the pole was removed. Perhaps it has not been re-installed because the message of tolerance, unity and diversity has long been learnt at Sacred Heart.

Image: Caroline Kamana

The stage area in the Intermediate Quad, bordered with a learner created mosaic listing the five Marist pedagogical pillars.

[show less]

The Integrated Studies Curriculum was a concrete example of the innovative approach to education undertaken at Sacred Heart College. As a Marist school, it is underpinned by and strengthened through values that come directly from the unique application of Marcellin Champagnat's educational vision that stemmed from his understanding of the Gospel message and which lies at the core of Marist schools today. These values can be understood as five pedagogical (or educational practice) pillars or characteristics that uphold and inform the educational framework of the school. These five characteristics are named as presence, simplicity, family spirit, love of work and following the way of Mary.

Mary, the mother of Jesus, is understood as the perfect model of the Marist educator. Faithful and loving, she knew both the joys and the trials of life. In her way, Marist educators seek to lead by example and above all to encourage the personal growth of their learners by establishing relationships with them based on love and humility. The family spirit that is encouraged is evidenced in the relationships built between learners of all ages and at all stages in their school life, supported by their teachers, with whom a strong community is built. This simple, modest attentiveness sets the Marist and Sacred Heart Community apart from others – the nurturing of 'doing good, quietly' in a school setting encourages hard work, application and mindfulness.

Image: Museum Africa

Wolf Hillman and G.M Newton (on right) of the Rotary Club receiving relief-fund gifts at Sacred Heart College in 1932.

[show less]

This photograph, from the archive of Museum Africa, shows Sacred Heart College learners handing over gifts that had been collected in 1932 for a relief fund during the worldwide economic depression, which also affected South Africa. A connection between the Rotary Club and Sacred Heart College remains to this day in joint efforts for charitable works. In 2016, the Rotary Club's "Stop Hunger" food packing drive was assisted by High School learners and staff.

The five Marist pillars include presence, love of work and family spirit. These characteristics are seen in many ways within the school community (e.g. the whole school supporting the Three2Six education project) but also in connection with wider community projects. Charitable work is more than just a donation; it involves presence, application (and fun!). This can be seen in a number of projects that the children take part in, like the yearly Red and White Days and Rollerblade Disco, which raise funds for a local children's home, or the collection of bottled water for national distribution during the droughts of 2015/2016.

Image: Sacred Heart College

Pre-Primary learners making artworks for display in the Nelson Mandela Children's Hospital in 2015.

[show less]

Charitable giving and works are an important part of the Sacred Heart College community spirit. This begins in the Pre-Primary where weekly collections of donated extra packed lunches are passed onto a 'meals on wheels' service for the elderly and homeless. Older learners are encouraged to support causes they select; examples of these are the 2016 grade 5s initiative to hold a 'SleepOut' to raise funds for the destitute, and the High School's Enviro-Club and Eco Committee, awarded International Green Flag Status by Generation Earth (a US based environmental education programme) in 2016.

The school came together to collect donations for the Addo Community in the Eastern Cape, supported by the Marist Brothers, in 2016. (Image: Sacred Heart College).


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Footsteps through Sacred Heart College
Walk with narratives from the community's heritage
?
St Marcellin Champagnat
St Marcellin's story and Sacred Heart College
Louis Botha Ave
St Luke Ln
Young Ave
St Peter Rd
Forex Brokers Johannesburg
St Peter's Place Boutique
Sacred Heart College
Eckstein St
Innes St
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Image: Caroline Kamana

Stained glass window in the College's Memorial Chapel. By artist Barry Thompson, it depicts Champagnat at the bedside of the dying youth, Jean Baptiste Montagne.

[show less]

Champagnat's experience with the Montagne boy confirmed his calling to teach children, particularly those who didn't know God's love. Within a few months of the boy's death, Champagnat had found two men willing to train as teachers and to follow in the way of Mary. Champagnat, curate of the village of La Valla, started a school and a foundation house for the three of them on 2 January 1817. The original house soon became too small and Notre Dame de L'Hermitage (depicted at bottom right of window as a red roofed building) was completed in 1825 to accommodate 100 Brothers.

Also visible is Champagnat's signature, copied from his own handwriting. The violets – a tiny but strongly fragrant flower – symbolise the three virtues espoused by the Marist tradition, humility, simplicity, and modesty. The three nails allude to the crucifixion and the trade plied by the Marist Brothers in their early days, making nails. Their nearby town, St Etienne, was (and remains) a centre for metalwork. This window was gifted in 2000 by the Louriero family to celebrate their son Ricardo's First Holy Communion in 1998.

Image: Caroline Kamana

This Memorial Chapel window is also by Barry Thompson. It depicts Champagnat the teacher, and an abbreviation of his saying "to teach children well, you must first love them and love them all equally."

[show less]

> 'Ordained a priest in 1816, I was assigned to a town in the district of St.-Chamond (Loire). What I saw with my own eyes in that new post, with reference to the education, reminded me of the difficulties I had experienced myself at their age, for lack of teachers.'
>
> *Champagnat to Queen Marie-Amélie, Letters, 59*

Champagnat envisioned a brotherhood to tend to the educational and spiritual needs of children. Champagnat also employed a lay teacher at La Valla to support his teaching whilst he trained the two first Brothers. By the time of his death in 1840, only 23 years after the founding of the Marist Brothers, there were 278 Brothers in 48 schools. In 2015 there were c.3,250 Brothers and c.70,000 lay people/teachers associated with the Marist congregation, as well as c.655,000 children. This window was added to the school Chapel in 2003, funded by a donation, specifically marked for a further Champagnat window.

Image: Institute of Marist Brothers (FMS)

1840, Official portrait of Champagnat by A.V.Ravery, that hangs in the Marist Superior's Chapel in Rome.

[show less]

Ravery's portrait (20 x 60 cm) is a likeness of Champagnat, since it was painted immediately after Champagnat's death from cancer on 6th June 1840 (celebrated as Champagnat Day by the Marist communities). Ravery, who had painted several paintings for the Chapel at L'Hermitage, was called to paint the deceased, who had been washed, dressed in his cassock, stole and surplice, and placed with his profession Cross in his right hand on a sofa in his room. Champagnat, who died well before photography was widely accessible and was not painted in life, considered (as many religious people did previously) that sitting for a portrait was a demonstration of pride or of unnecessary luxury, and as such something to be avoided. All later portraits and representations of Champagnat, including Ridolfi's and Goyo's (see the next slides), are artistic interpretations of this painting, and attempt to portray something of the spiritual legacy that Champagnat created.

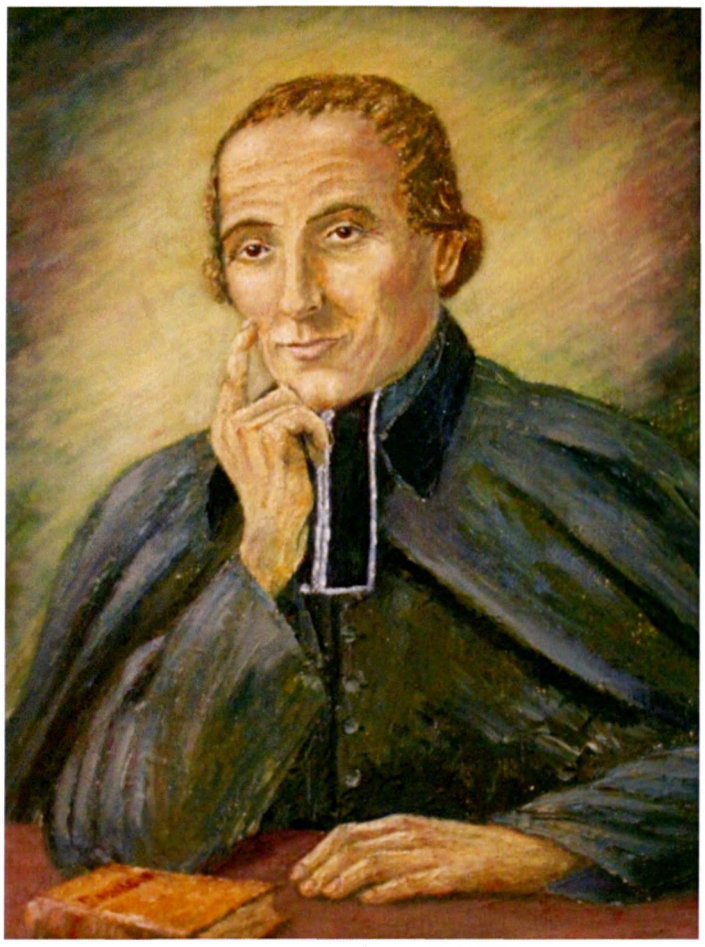

Image: Caroline Kamana

A representation of Tito Ridolfi's portrait of Marcellin Champagnat that hangs in the Marist Provincial House at Sacred Heart College.

[show less]

The Beatification of Champagnat was proclaimed by Pope Pius XII on 29 May 1955; from then Champagnat was afforded the title of the 'Blessed' Marcellin Champagnat. Artist Tito Ridolfi was commissioned to paint an official portrait of Champagnat for this event, but he lost his sight during work on the piece and as it was unfinished, the portrait was never officially released by the Marist Brothers. The Provincial House portrait is very similar to Ridolfi's portrait, bar the positioning of Champagnat's hands and the lighter overall colourings used. In the Chapel, a portrait painted in 1948 by Br Dominguez Garcia at Sacred Heart, combines the hand positioning of Ridolfi's portrait with the lighter colourings seen in this painting. To celebrate the 1955 event, pupils from Sacred Heart (both Koch Street and Observatory) and from St David's attended a special Pontifical Mass at City Hall.

Image: Caroline Kamana

Portrait of St Marcellin Benedict Champagnat by Gregorio (Goyo) Dominguez, 1999.

[show less]

In 1999, Goyo painted this portrait in acrylic on a wood panel measuring 70 x 50cm. Goyo was a Marist pupil from the age of 10, and a later a Brother in Spain. Though he left the institution, he has kept close relations with the Marists. Many of his other paintings that feature Champagnat hang in Marist schools in Spain, and he remains a part of the Marist family in faith and friendship. In the late 1990s, Goyo was asked to create a new portrait of Champagnat to be used for the Canonisation of St Marcellin in 1999. Canonisation changed Champagnat's appellation, and level of recognition by the Vatican, to Saint Marcellin Champagnat. A large version of Goyo's portrait, printed on canvas, was displayed in St Peter's Basilica, Rome, when Champagnat was canonised in 1999. A print of this portrait can be found, amongst other places around the school, hanging in the main school reception hall.

Image: Caroline Kamana

One of only two original Chalices given to Marcellin Champagnat during his life.

[show less]

The Chalice of Marcellin Champagnat is gold and silver plated and measures c. 15 x 30 cms. It is boxed in its original casing along with Champagnat's patten and engraved with "Calice du Vénérable Père Champagnac [sic]" at the base. Translated: 'Chalice of the Venerable Father Champagnat'. Champagnat's Chalice was brought to South Africa by Rev Br Justinian from the General House in Italy around the time of Champagnat's Beatification in 1955. Rev Br Justin, a former Principal of Obs, was Assistant General of the Marist Brothers at the time, and arranged for its transportation in time for the dedication of the Memorial Chapel in 1956. Br Jude (former Provincial) suggests that Br Justinian was granted this request because South Africa was the first country where the Marists established schools in outside of Europe.

This Chalice is mainly used for special occasions at the three Johannesburg Marist schools such as First Holy Communions, Confirmations and at special Masses like those on Champagnat Day in June. On occasion it travels elsewhere in the Province of Southern Africa for similarly significant events.

Image: Marist Archive

The statue of Champagnat, now in the Intermediate quad, was first installed on the traffic island opposite the Main Reception steps.

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The Champagnat statue, which is life-size, was unveiled and blessed by Fr Barry on Champagnat Day (or Founders Day), 6th June 1961. An identical statue is also to be found at the two other Marist schools in Johannesburg, St David's, Inanda, and Marian College, Linmeyer.

"If I were to characterize the dominant note of SACRED HEART COLLEGE, I would describe it as the pastoral care of the young people entrusted to us"

Bro. Neil, Principal

1980 Sacred Heart College Yearbook, p80


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Footsteps through Sacred Heart College
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?
A Medical History
Hospitals, Matrons and Nurses
Louis Botha Ave
St Luke Ln
Young Ave
St Peter Rd
Forex Brokers Johannesburg
St Peter's Place Boutique
Sacred Heart College
Eckstein St
Innes St
Agartis Cottage
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Image: The Star in Marist Archive

The Red Cross flag and the Tricolour with Sacred Heart flying above Marist Brothers College, Koch Street in c.1900.

[show less]

Marist Brothers College, Koch Street served as a hospital during the South African War. Despite the war going on the school remained open, though its pupil numbers were fairly diminished and classrooms were split between school rooms and hospital wards. The hospital, run by the French Red Cross and serviced by Marist Brothers and Sisters from Holy Family (their Convent was at End Street at the time) treated wounded from both sides of the conflict, both Boer and British. The hospital was given protection under the French Tricolore flag and it was at this time that the name Sacred Heart (Sacré Coeur) was appropriated by the school. The emblem of the Sacré Coeur was floated above the school as a flag to denote its neutrality in the war.

Image: The Star in Marist Archive

Brothers wearing Red Cross armbands in c1900. Brother Frederick is seated in the picture.

[show less]

The Red Cross, established in 1863, is an international organisation that has its headquarters in Geneva. Hence the label given to this photograph. That the school/hospital was under the French arm of the Red Cross is demonstrated by the Tricolour Flag hung on the wall with a picture of the then French President Émile Loubet and the monogram RF (République Française) displayed beneath.

Image: The Star in Marist Archive

A classroom used as hospital ward with the wounded attended by Brothers and Sisters c.1900.

[show less]

For the duration of the war (1899-1902) the wounded were brought in daily. The French Red Cross made sure that both the school and the hospital benefited from the arrangement – the Marists were allowed access to precious military rations, a luxury in those times, while the wounded from both sides were treated equally and afforded treatment and respite in comfortable surroundings.

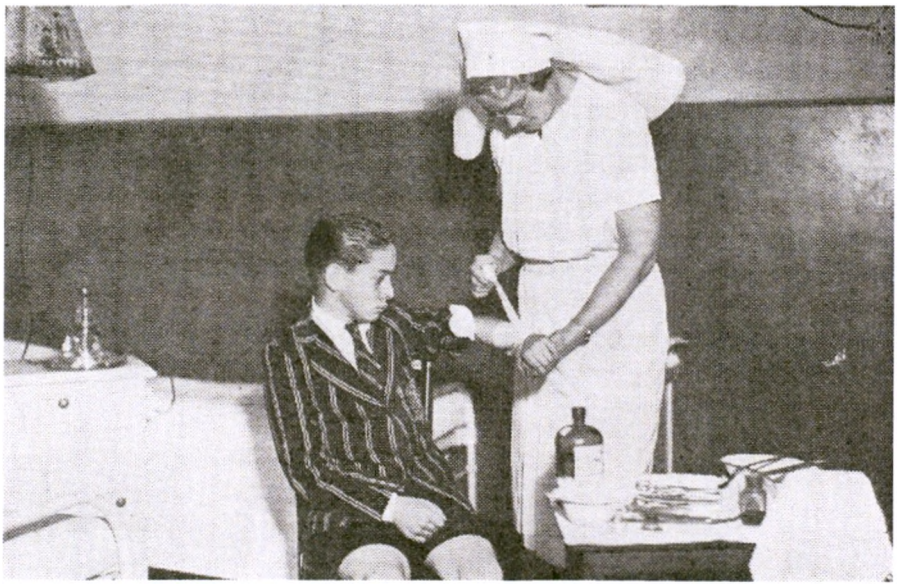

Image: Marist Archive

Matron Allpass attending to a pupil in the Infirmary, 1938.

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The Infirmary (a consulting room with dispensary) and Sanatorium were situated in the upstairs of the block added in 1932 to the school, and is now part of the Marist Provincial offices. Though these rooms were on the same floor as the senior boarders there was no direct access between the two areas and access was gained by a staircase from the ground floor.

The school Matron was a nurse-cum-mother figure for the boys who boarded at Sacred Heart. Though she tended to those who were unwell at any time during the school term, her busiest time of the week was on Saturdays during the rugby season. Several matches a day were played and she was on duty throughout to assist any injured boys (including those from visiting schools).

Image: Marist Archive

Sanatorium for boarders in the 1940s.

[show less]

There were ten beds available in the Sanatorium for sick boarders who needed to be separated from the rest of the boys in case they spread infectious diseases, or simply needed rest away from the noise of the dormitories. Matron had her own rooms nearby too; in addition to the Sanatorium and Infirmary she had her own private suite, allowing her to stay over if boarders required night time nursing.

Today the school nurse's rooms are located on the lower ground floor under the Primary School reception office. The former Sanatorium and senior dormitories were readapted for classroom and office use.

Image: Marist Archive

Matron Blow was the last Matron at the school, serving for 17 years until the boarders were phased out in the mid 1970s.

[show less]

Matron Blow's daughter-in-law, Beverly Fulton Blow, ballet teacher (until 2016) at Sacred Heart College for 36 years and prior to that for nearly a decade at the Holy Family Convent in Yeoville, remembers coming to fetch her mother-in-law most Saturdays after the sports fixtures had finished. The Blow family would be treated to tea and cake in the Brothers' Refectory, now the College coffee shop, before Matron Blow would take some respite from her duties at school. Matron's time off in the week was from Saturday afternoon until Sunday afternoon, when she had to be back in time for the boarders to return to school from their own weekend exeats.

Matron Blow's great-granddaughter, Astrid Kühn, is, in 2017, a matriculant at Sacred Heart College.

Image: Caroline Kamana

The Epaulette worn by School Nurse Peta-Anne Munnik.

[show less]

Under the 1978 Nurses' Act the epaulettes and badges worn by a registered and practicing nurse are protected. By law they must be worn whilst on duty (with a few specified exceptions). Sister Peta-Anne's maroon epaulette denotes that she is a Registered General Nurse and the bars underneath signify particular capacities in the following areas: community nursing (yellow), psychiatrics (black) and midwifery (green). The lamp within the blue enameled edged badge, the Badge of the South African Nursing Council, alludes to Florence Nightingale, 'the Lady with the Lamp', who is considered the creator of modern nursing.

As well as being fully informed of and able to attend to the special medical needs of the learners and staff (for example any existing conditions or allergies that need specific ministrations) Sister Peta-Anne, a member of staff since 2010, organises staff training for First Aid as part of the Health and Safety Committee and assists support staff to get access to health care.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

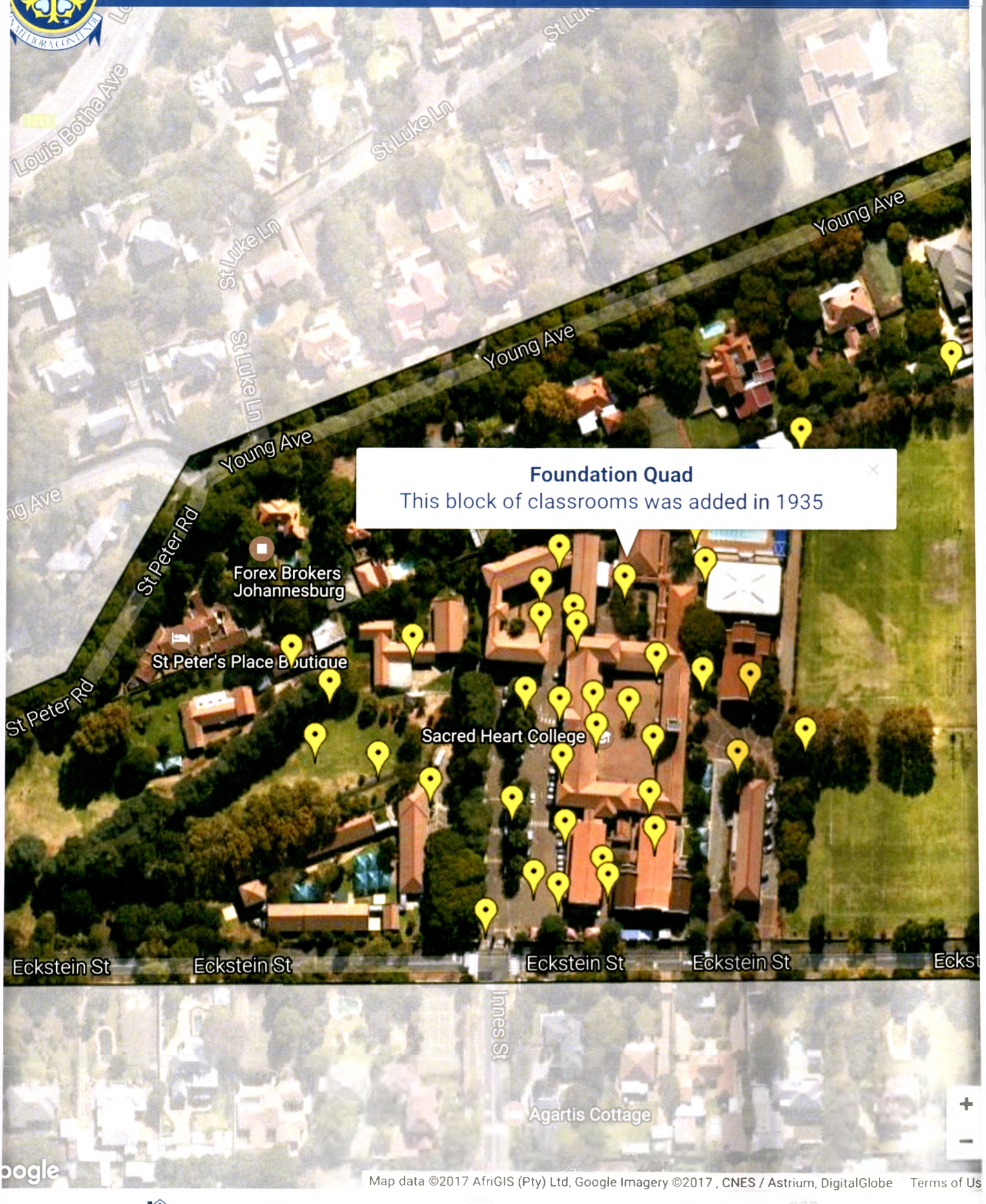

Image: Marist Archive

1935, the "new block". Now part of the Foundation Quad.

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For sometime, the steady increase in the number of students seeking admission into the College had emphasised the need for additional class-rooms and further staff accommodation, so to meet this need, Mr. E. L. Keenor, the architect who had planned the wing added in 1931, designed a two-storey block of twelve classrooms with an exterior that matched the already established College buildings. He was careful to provide in his plans for the latest improvements in acoustics and comfort.

In addition to the twelve classroom block built under Mr. A Bennett in 1935, a gamesroom, extra lodgings for the support staff, and a bicycle shed with racks for some 170 bicycles, were constructed by Mr. J. E. Morren.

Two days before the re-opening of the College, which took place that year on the 28th of January, the new buildings were blessed by His Excellency the Rt. Rev. Bishop O'Leary, O.M.I, and dedicated to the Christian education of youth. He was assisted in the ceremony by Rev. Fathers E. Roux, O.M.I., and Abramo, O.M.I, of Yeoville and Kerk Street parishes.

(text adapted from the 1935 Maristonian p55)

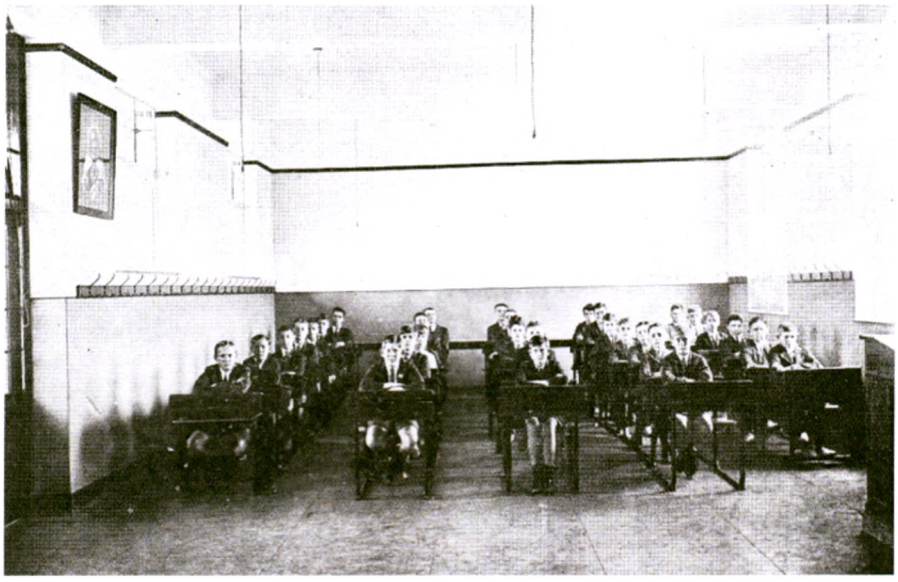

Image: Marist Archive

The interior of one of the new classrooms added in 1935.

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Today these classrooms are used for some of the Junior Primary classes (grades 1 to 3).

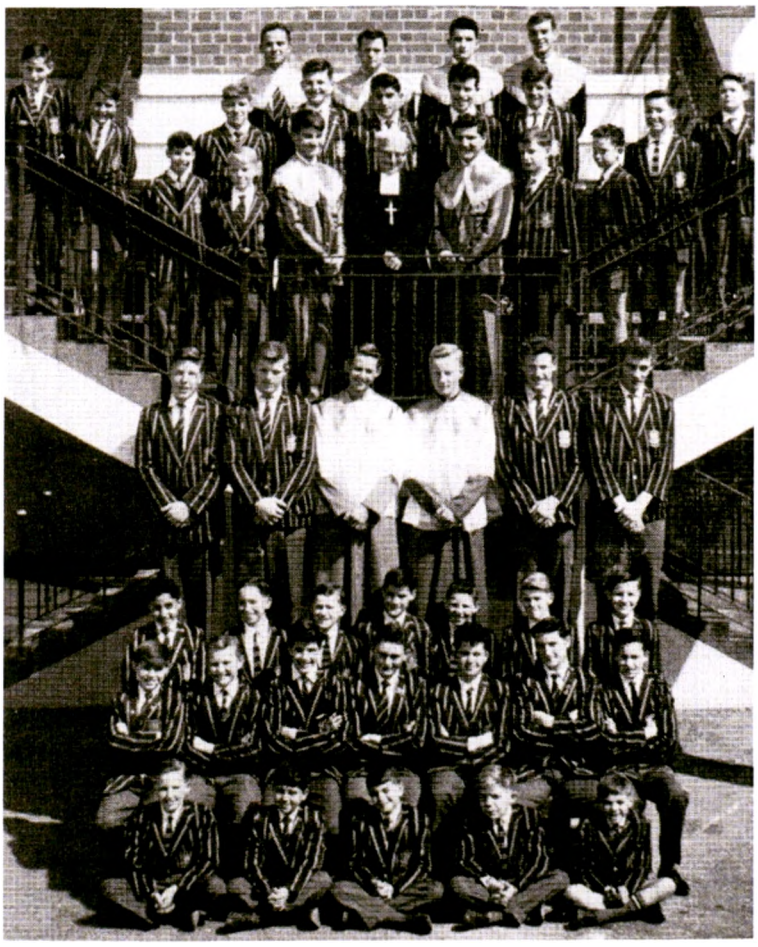
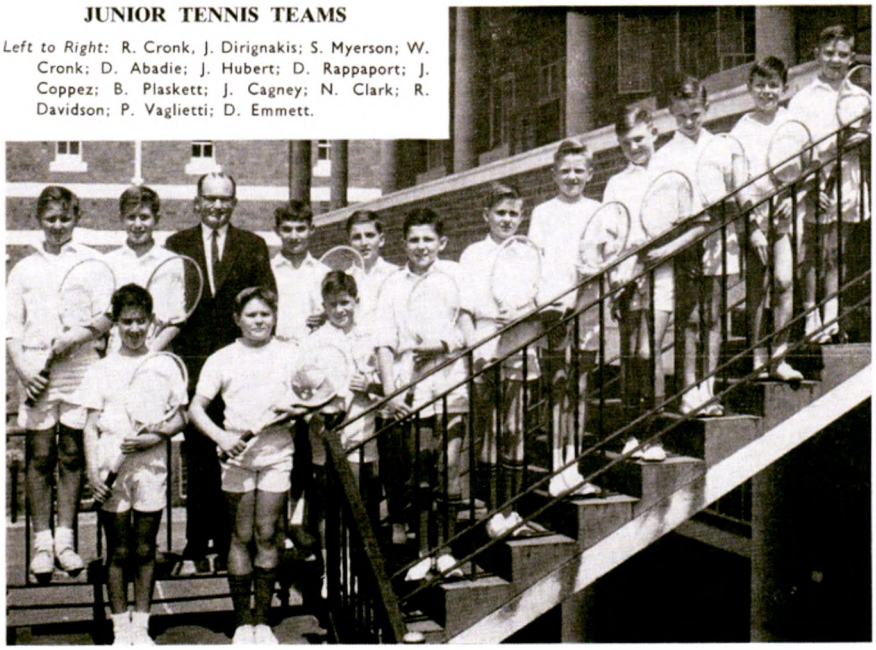


Image: Marist Archive

The Knights of the Altar in 1963 pictured on the staircase of the 'new block' as it was still known thirty years after it opened.

[show less]

The Knights of the Altar was a society established by Brother Otto whilst posted on mission to a Marist school in China in 1938. Their function was, as a group of boys who were responsible for duties assisting Ministers during Mass, "to form a worthy guard of honour of our Divine Eucharistic King". The Knights of the Altar was first established in South Africa at Obs in 1960 and thereafter in other Marist schools in the Republic. Brother Otto is pictured centre in this image, with D. Ball (Supreme Grand Knight) to his left and P. Abraham (Vice-Supreme Grand Knight) to his right.



November, 1963, The Maristonian 77

Image: Marist Archive

Until the addition of a roof over the staircase in 1969 after renovations to the quad, this spot in the College was used for official group photographs.

[show less]

Image: Howard Thomas

Today the Primary School children sometimes play with marbles in the Foundation Quad – supposedly only at break times. In earlier days at the College, certainly between the 1940s and 1960s, this area between the Memorial Chapel and where the Science Block now stands was known by the boys as the best place to play.

[show less]

This photograph, captioned "venue for the annual 'Marble Season'" was posted on the Sacred Heart/Marist Obs Alumni Facebook page by Howard Thomas, matric in 1963. He took a series of photographs in his final year at the College on a Brownie Box camera, including this one. Howard Thomas is not the only alumnus to recall marbles being a part of school life. Edward Joffe, a pupil in the 1940s, described the following in his memoirs:

> "The marbles site was the driveway between the buildings and the main rugby field. Proximity to the classrooms enabled us to extract every last moment of playing time before the bell summoned us back to lessons. The area was sheltered by pine trees and riddled with small shallow craters used to play holey-holey at which the Portuguese guys were particularly skilled. This game was vaguely reminiscent of billiards without the cue and demanded remarkable dexterity."
>
> *Joffe 2013:89*

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

Image: Marist Archive

The first Marist Cadet Corps, the 1895 Naval Cadets.

[show less]

The Marist Brothers Cadet Corps was founded in 1895. The Cadet Corps had made their first official appearance at the Rand Agricultural Show of that same year and there attracted the attention of President Paul Kruger. The State decreed them a Naval Brigade, dressed the boys in sailor suits and provided them with Martini-Henry Carbines and Bayonets. The young 'middies', as they were known at that time ('middies' being an abbreviation of midshipman, another name for a sailor) financed their own ammunition and military training. That they were a Naval Brigade was probably due to the hopes of the Transvaal Republic Government to annex Natal and extend the Republic to become a maritime colony.

Later, the Corps acted as a bodyguard to President Kruger when he addressed the people of Johannesburg at the Union Grounds (which was also used, alongside the Old Wanderers Grounds, as a sports field and for Cadet drills by the boys at Koch Street). Not long after, during the South African War, the Corps was furnished with dummy rifles and then disbanded after an official mandate was sent from Pretoria by the Republican Government "in case they prove a menace to the State."

Image: Marist Archive

1903, Some of the Cadet Corps after its re-grouping post The South African War.

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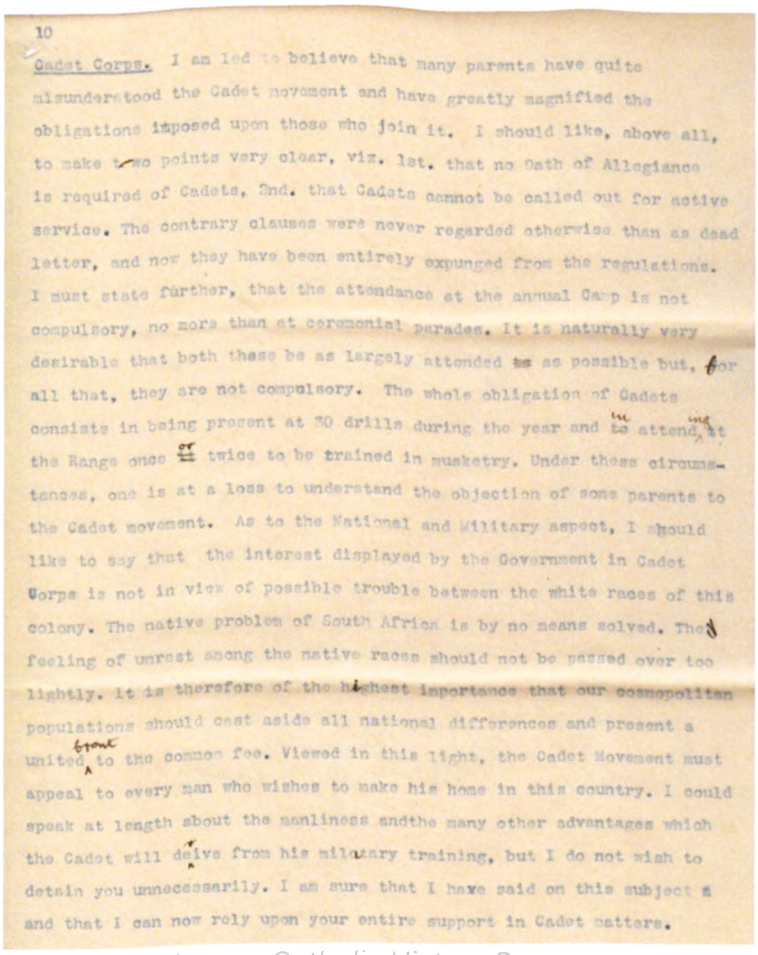
In 1903 the Marist Cadet Corps was reformed and in 1904 they received official recognition from the Government and South African Military. This was in part due to the efforts of many military enthusiasts amongst the Old Boys, who had formed their own association in 1902. The Cadet Corps was gazetted and several officers from the South African Military got involved, all of whom, except Max Langerman, were alumni of Koch Street: Lieutenant-Colonel Max Langerman, Captain G. Hartog, Captain R. Goldberg, Captain G. H. Roy who was Adjutant and thus most senior in rank, Lieutenant F. Ingle, Lieutenant L. Lewison and Lieutenant W. McDonald. They were responsible for the training of the student and staff Officer Body, oversaw drills and displays, and prepared them for competitions. The Corps gained a reputation in particular for producing excellent marksmen, and had their own Reed and Brass Bands



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Cadet Corps. I am led to believe that many parents have quite misunderstood the Cadet movement and have greatly magnified the obligations imposed upon those who join it. I should like, above all, to make two points very clear, viz. 1st. that no Oath of Allegiance is required of Cadets, 2nd. that Cadets cannot be called out for active service. The contrary clauses were never regarded otherwise than as dead letter, and now they have been entirely expunged from the regulations. I must state further, that the attendance at the annual Camp is not compulsory, no more than at ceremonial parades. It is naturally very desirable that both these be as largely attended as possible but, for all that, they are not compulsory. The whole obligation of Cadets consists in being present at 30 drills during the year and to attend at the Range once or twice to be trained in musketry. Under these circumstances, one is at a loss to understand the objection of some parents to the Cadet movement. As to the National and Military aspect, I should like to say that the interest displayed by the Government in Cadet Corps is not in view of possible trouble between the white races of this colony. The native problem of South Africa is by no means solved. The feeling of unrest among the native races should not be passed over too lightly. It is therefore of the highest importance that our cosmopolitan populations should cast aside all national differences and present a united front to the common foe. Viewed in this light, the Cadet Movement must appeal to every man who wishes to make his home in this country. I could speak at length about the manliness and the many other advantages which the Cadet will derive from his military training, but I do not wish to detain you unnecessarily. I am sure that I have said on this subject & and that I can now rely upon your entire support in Cadet matters.

Image: Catholic History Bureau

An excerpt from the 1905 Koch Street Annual Report.

[show less]

When the Cadet Corps was reformed it was affiliated to the Transvaal Scottish Volunteers and guided by their Captain, George Herbert Roy, an alumnus of Koch Street. In 1906 Captain Roy oversaw the commissioning of several of the Marist Brothers, approved by the then Principal of Koch Street, Brother Callixte. At this time the Koch Street Annual Report to the parent body revealed some of the concerns of the parent body around the Cadet Corps' existence. The document also relays some of the historical sentiment around the purpose of the Cadets.

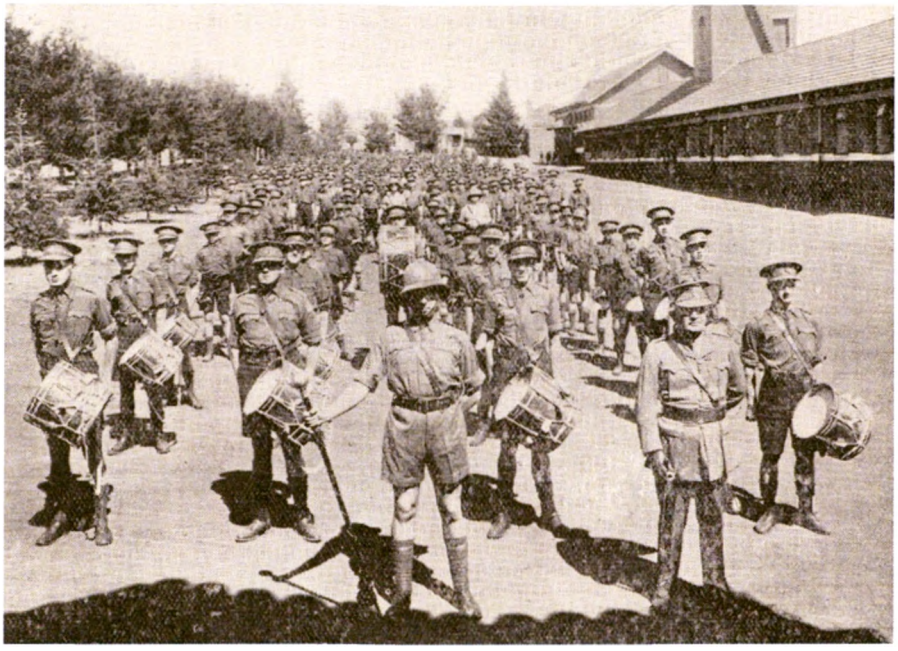

Image: Marist Archive

1935, The Marist Cadet Corps pictured in The Glade winning the Inter-Platoon Shooting Competition at Observatory. The trophy can be seen today in the display cabinet in Habits.

[show less]

By the 1930s the Cadet Corps had grown so large that the detachment had three full companies; Infantry Troops (the backbone of the Corps), a Platoon of Signaleers (responsible for military communications), and a Platoon trained in Trench Mortar and Bren Gun deployment (specialising in weaponry). The Cadet Band, now a mixed orchestral marching band, was a regularly anticipated feature of school pageants and until fairly recently did the College Band 'March On,' leading participants to swimming galas and athletics meetings.

The Cadet Corps in 1928 (Image: Marist Archive)

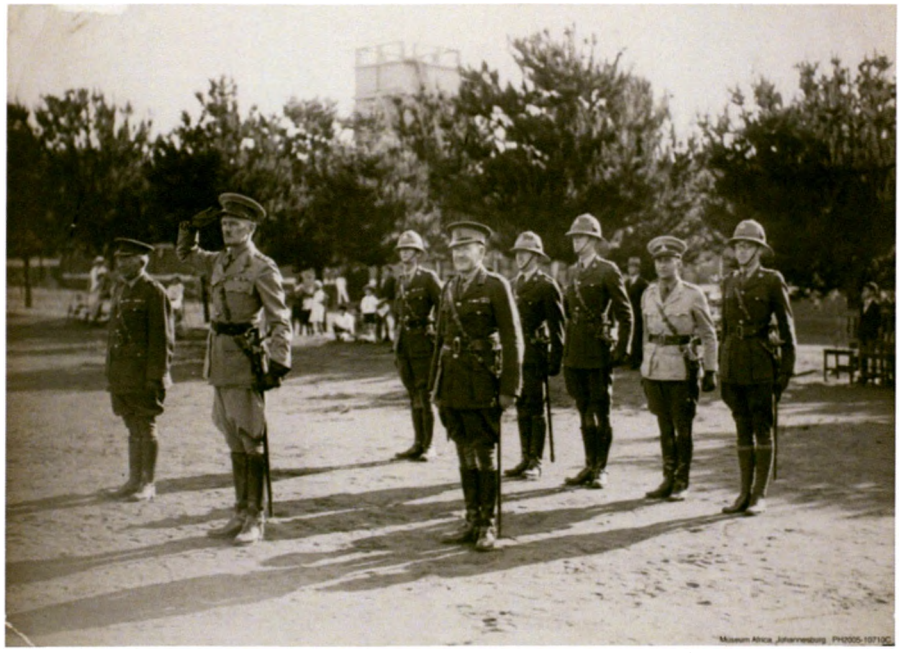

Image: Rand Daily Mail in Museum Africa

Major General F. Theron (front row, centre) inspecting The Marist Cadet Corps at 'Obs', 1931. The tall structure behind the trees is the tower above the tunnel that runs between the Main Quad and The Memorial Chapel.

[show less]

Such was the standing of the Marist Cadet Corps that it was regularly invited to perform in official state duties. In 1931 General F. Theron came to inspect the Cadets at Observatory, and this photograph was published in the Rand Daily Mail. Visible is Staff Sergeant Belcher (2nd right in back row), who matriculated from Koch Street in 1924. After school he continued to help the College community, with the Cadets (at Observatory) and coaching cricket (at Koch Street) and it was he who donated this image to Museum Africa. In 1947, school cadet corps lined Louis Botha Avenue (then the main road in and out of Johannesburg) to stand to attention in honour of King George VI and Queen Elizabeth (and the Princesses, one now Queen Elizabeth II) whose Rolls Royce drove past en route to Pretoria.

Image: Caroline Kamana

Captain G.H Roy's sword and scabbard, donated in 1935.

[show less]

In 1935 Captain Roy's sword was presented to the College Cadet Corps by his sister Edith Pooley along with other Cadet memorabilia such as photo albums of Cadet camps, badges and documents. The sword, embossed with an inscription that reads 'Marist Bros Cadet Corps', is still in the possession of the school. The sword, made of solid silver, wood and leather is about 105 cm in length and has an intricately carved handle depicting the monogram of King Edward VII, the monarch who reorganised the British Forces after the South African War, including the company to which the Marist Cadet Corps was affiliated. This dates the sword to the early 1900s. The blade (81cm) is still protected by its original leather scabbard.

Mrs Pooley donating her late brother, Captain G. H. Roy's, sword to the school in 1935 (image: Marist Archive)

Image: Marist Archive

A Cadet Inspection in the 1950s.

[show less]

Tuesdays afternoons were given over to Cadet training – drills and shooting practice, using live ammunition. The Brothers would change out of their soutanes and into dog-collared military uniforms to assist Sergeants specially employed to run the Cadets. In the summer months the cricket oval was used as the Cadet training ground, with the rugby fields used in the winter.

The Cadet Corps was compulsory for all boys aged 13 in accordance with the National Defence Act, until Cadets was disbanded at the school in the early 1980s. The disbanding of the Cadets was something of a controversial move by the school, and contributed to the numerous confrontations with government officials at the time over issues such as the school's rejection of the quota system (whereby the number of black students was meant to be limited in order for the school to retain a government subsidy). By the 1980s, the school administration felt that the presence of Cadets contributed to the military culture prevalent within white society at the time, which was not in keeping with the inclusive ethos that the school was demonstrably pioneering. With authority structures being widely discredited through the political struggle in the country it was decided that bastions of such traditional thinking were not appropriate to the school's progressive and inclusive ethos, and thus the Cadets and the Prefect system were disbanded. The latter was replaced with a Student Representative Council which involved students as leaders in the school rather than as subject to the whims of individuals and particular power dynamics.

Image: Museum Africa

Marist Brothers Cadet Corps Military Badge c.8x8cm. Donated to Museum Africa in 1953.

[show less]

Until the disbanding of the Cadets there was an Armoury at the school. The Armoury at Obs contained Cadet kit (including uniform, drums, bugles and other band instruments) as well as relics from the South African War and the First and Second World Wars, such as .303 (which no longer worked) and .22 calibre rifles. The school shooting range, paid for by the South African military authorities in the 1920s, was situated in the far corner of the school grounds where the cricket nets are found today. When the Koch Street premises were demolished, used ammunition was found embedded in the walls, left over from when shooting practice took place in the school yard. It would not be impossible to find similar debris buried where cricket balls land in Observatory today. The former Armoury's cache of weapons has been replaced with a very different kind of battery cluster, as today it is used as the Primary School Computer Centre.

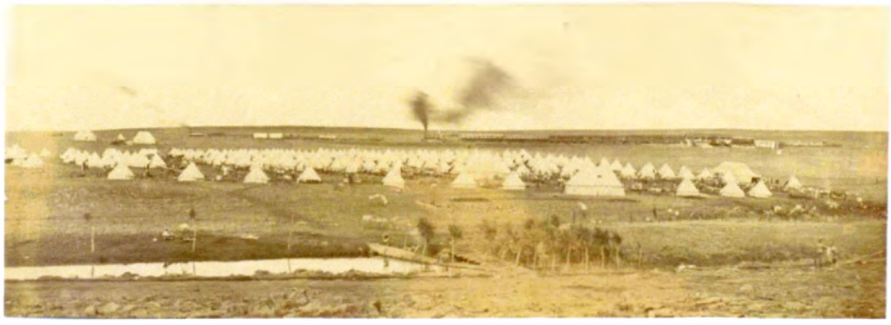

Image: Marist Archive

An early Cadet Camp near Nigel, Gauteng in c1905. Note the steam-train in the background.

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Cadet Camp was also a regular side feature of the Cadet Corps at the College. Though the Cadets were disbanded, the camp experience was maintained for learners from Grade 4 onwards to do team building activities and encourage independence. Camp activities today are a little less rigid than in times gone by.

Boys on Cadet Camp in the early 1900s. (Image: Marist Archive)

Image: Boxer Ngwenya / The Star

The Primary School Computer Centre in 2013.

[show less]

The College opened its first Computer Centre in 1984 with fifteen Ataris and four IBM PCs for use by its learners – initially for the Primary School but soon after extended to the High School learners as well. The collection of computers grew as fast as funding would allow; initially, to recoup some of the costs involved, a Computer Club was set up for staff and learners outside of classroom hours – at a joining fee of R10 per person. Today the Primary School Computer Centre has been updated with flat-screened desktops, and the school is equipped throughout with a wifi network and Apple products (Apple TV, desktops and iPads). All High School learners participate in the BYOD (bring your own device) programme, which grooms workforce-ready students who can collaborate in up-to-the-minute ways and seamlessly transfer their learning outside of the classroom. Learners are introduced to coding, app development and game design as well as the more traditional IT skills.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

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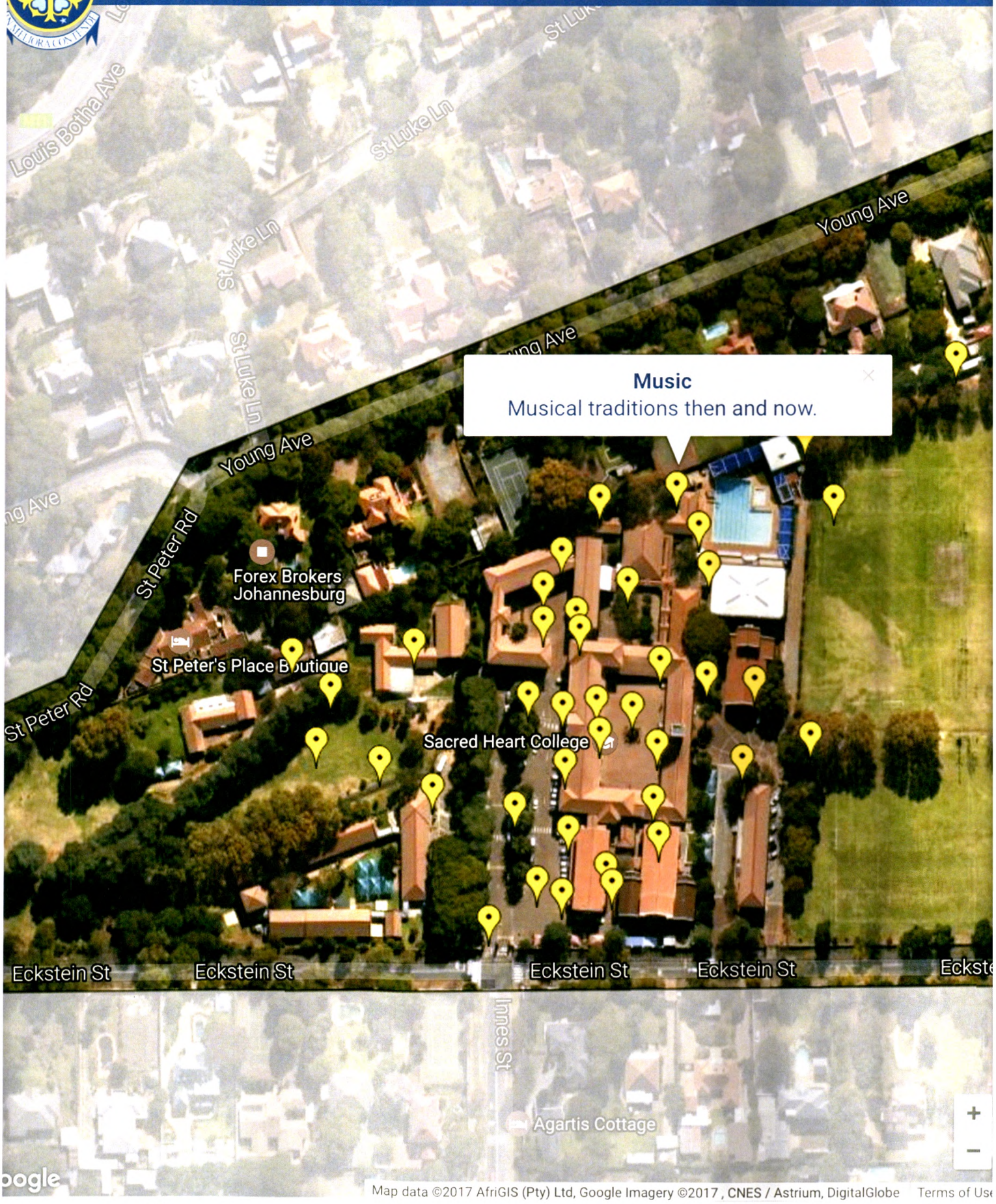

Home

Image: Marist Archive

c.1904, Marist Pupils listening to a Phonograph.

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The phonograph was invented by Thomas Edison (also the inventor of the lightbulb) in 1877. It was the first machine on which sound could be recorded and reproduced on a prototype 'record'. The phonograph evolved to become the gramophone and then the record player –the precursor to cassettes, CDs and downloadable music files. Some DJs however still prefer the sound quality of vinyl or 'records' on which to play their sets. The first of these machines arrived in Johannesburg in the 1890s and the Brothers saw to acquire one for the school.

In this picture an early phonograph machine is set on the table with several sets of earphones (though these were more like medical stethoscopes!) attached. The Brothers ran a fundraising scheme for the school with the boys paying three-pence each to listen to the recording – either music or special listings. The Brothers also recorded the names of boys who had attained good results or deserved special mention for particular activities and these names were listed and played during assemblies (for the phonograph could also be played with a horn like attachment which acted as a kind of loudspeaker).

Image: Marist Archive

Teacher Garvin and his musicians in 1897.

[show less]

Teacher Garvin was one of the first music teachers employed at the school, along with Mr Hyde who was responsible for the Brass Band. They were among some of the first lay members of staff, since staff were principally Brothers. Many of the boys learnt instruments as part of early extra–mural activities. Singing was regarded as an important skill and was a compulsory subject for all the boys. To accompany the Cadet Corps there was both a Reed Band (woodwind) and a Brass Band.

Image: Marist Archive

c.1950 Sacred Heart College's Marching Band.

[show less]

The Marching Band at Sacred Heart College held a very special position within the school's history, from the Koch Street days and for many years at Observatory. Starting off as the Marching Band that led Cadet Corps displays, even after the Cadets' dissolution, the band 'marched on', leading learners to athletics meetings and swimming galas. It is because of this tradition that a 'march on' is still how the school progresses to the top fields to take part in the annual inter-house athletics meeting in September, but now music is played through the loudspeaker system rather than accompanied with an actual band.

Image: Marist Archive

Alumnus Vincent Fritelli, aged 14 in 1955.

[show less]

In addition to class music lessons, many learners take extra lessons in instruments or voice, and are part of musical societies at school. Several alumni, like the pictured Vincent Fritelli, who in the 1955 Maristonian was described as a "prodigy of the violin", have gone onto become professional musicians. Fritelli was a member of the Johannesburg Symphony Orchestra and conductor of the Johannesburg Concerto Festival, and is now a Professor of Music at the University of Texas, Austin, USA.

More recent alumni to have achieved internationally acclaimed status in the music world include jazz musicians Vuma Levin (matric 2005), who credits belonging to the Sacred Heart Choir aged 14 as the catalyst for his career as an international award winning guitarist and composer, and Yamikani Mahaka-Phiri (matric 2009), renowned actor-cum-singer who performs on stage in South Africa and overseas. Levin and Mahaka-Phiri, along with South African music legend Sipho 'Hotstix' Mabuse, parent and grandparent to current pupils at the school, are some of those currently inspiring a thriving music scene for Sacred Heart learners.

Image: Marist Archive

Primary Choir and Orchestra performing in 1998.

[show less]

The Letebele Music Centre was opened in 2002 by Joseph Letebele and named for the family's long history with and worthy contributions to the school community. The centre, which was converted from staff accommodation to a music block at the turn of the millenium to a music block contained one large teaching classroom and twelve small rooms for musical tuition and practice.

Today this space is no longer adequate for the needs of the Sacred Heart learners and funds are currently being raised for a new M.A.D Centre (Music, Arts and Drama Centre), which will allow music and arts to grow and flourish at Sacred Heart. Architectural plans have been drawn up for this new facility on the site of the existing sports kiosk.

Video: Sacred Heart on YouTube.com

Iyon Brew, the Sacred Heart College Marimba Band, performs at Sacred Heart Day, October 2016.

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Both the Primary and High Schools have several musical ensembles, including the seniors' One Heart Choir, String and Woodwind Ensemble, The Sacred Heart Jazz band and a number of Marimba groups (including the featured Iyon Brew). As well as players of more traditional instruments there are a growing number of contemporary musicians and vocalists who refine their skills at school.

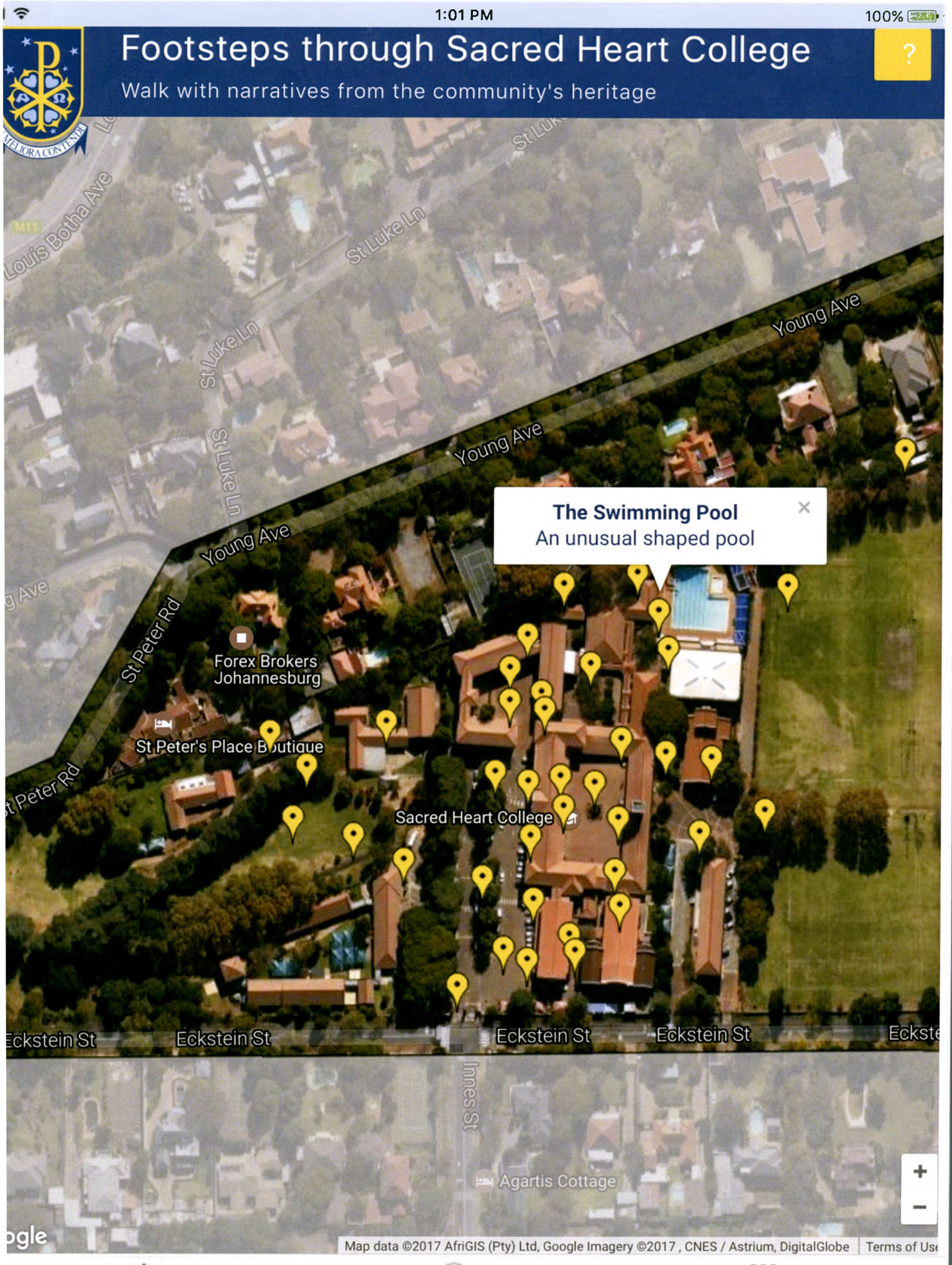
With a burgeoning and reinvigorated music scene at the school it is fitting that The One Heart Music Festival, annual hot ticket during the City of Johannesburg's Heritage Day celebrations, showcases the combined talents of performers from Sacred Heart and other Marist schools alongside those more well known (both at home and abroad) such as Sipho 'Hotstix' Mabuse, Feya Faku, Judith Sephuma, MiCasa, Lira and Black Coffee. The Festival, which developed out of the Sacred Heart Cultural Festival and School Fête, raises awareness around xenophobia amidst the celebration of national heritages, with proceeds from tickets going towards funding the Three2Six school and, in recent years, the Field of Flowers (a scholarship fund enabling children from disadvantaged backgrounds to study at Sacred Heart College).

Video: Jozikids on YouTube.com

'Thangzz', the Sacred Heart College Jazz Band, performs Gil Scott-Heron's 'Lady Day and John Coltrane' at Jazz on the Lawn 2016, a Cape Town Jazz Festival for high school and professional acts.

[show less]

The four existing members of the Sacred Heart Jazz Band, Riley Pam-Grant, Paul Stansell, Jeremy Crouch and Howard Su, were joined in 2016 by vocalists Lerato Dieterich, Angel Gwanda and Lethabo Sephuma. During an intense 2016, packed with rehearsals and workshops, Thangzz were finalists in both the "Battle of the Bands" at St Mary's and the St Andrew's "Viebz contemporary music" competitions. Thangzz also performed, and wowed, the general public at Jazz on the Lawn in Cape Town (March 2016) and at the One Heart Music Festival in Johannesburg (September 2016).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Footsteps through Sacred Heart College
Walk with narratives from the community's heritage
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The Swimming Pool
An unusual shaped pool
Young Ave
St Luke Ln
St Peter Rd
Forex Brokers Johannesburg
St Peter's Place Boutique
Sacred Heart College
Eckstein St
Innes St
Agartis Cottage
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Image: Marist Archive

1906, Marist boys on a picnic and swimming outing. There was no swimming pool at Koch Street.

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In the 1929 Maristonian, Gustavus Hartog (Matric of 1894 – the first year of Matriculants from Koch Street – who later became a politician and retired as a South African Senator) wrote about swimming with his peers from Koch Street in places like Sans Souci (now Parkview) and Orange Grove, where one could still find streams with waterfalls, in the late 1880s/early1890s. Perhaps this photograph was taken at one of those sites. It is also possible that this photograph was taken at the natural pool under the waterfall in Roodepoort (now the Walter Sisulu Botanical Gardens) or in what is now known Emmarentia Dam for the boys also took excursions by horse and cart to these locations.

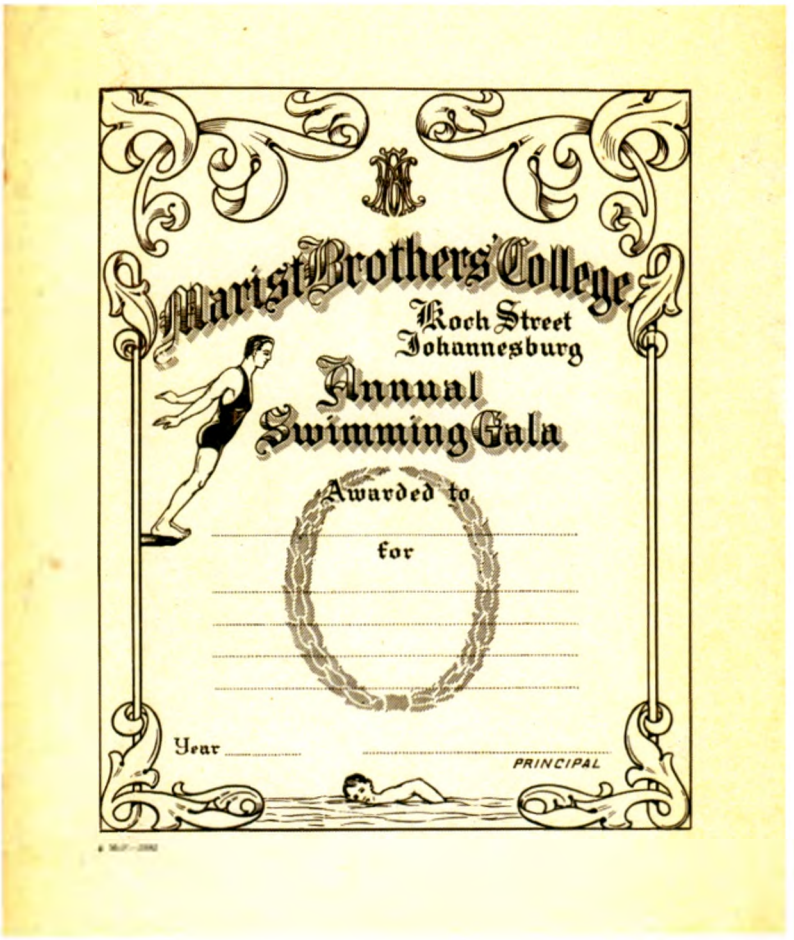

Image: Marist Archive

Despite not having a school swimming pool, Koch Street boys still took part in swimming galas.

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The boys from Sacred Heart College, Koch Street, used public swimming baths (built in 1890) in Raleigh Street, Yeoville in the summer, and may have used the private Summit Club in Hillbrow during the winter.

In 1905 an appeal by the then Headmaster, Brother Callixte, was made to parents to consider donating funds to build a swimming pool at Koch Street. This project was never realised.

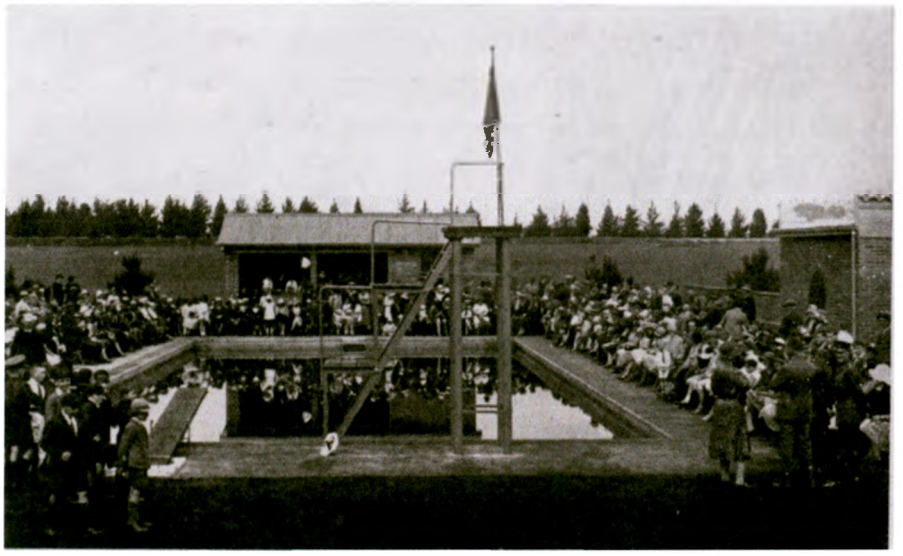

Image: Marist Archive

The school swimming pool was built to imperial measures – 25 yards in length and 15 yards wide - and opened in 1930.

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On 4th October 1930, Sir William Dalrymple opened the swimming pool. Brother Jordan (Principal in the 1950s) wrote, in a history of the Marists in South Africa up until 1955, of Dalrymple 'addressing the throng' at the opening of the school pool. Indeed, quite a crowd is shown in this photograph taken at the opening ceremony. Dalrymple, a Randlord, was likely asked to open the pool whilst acting as Chairman of the Council of the University of the Witwatersrand at that time. Dalrymple and his wife, Lady Isobel, were also famed for their hospitality and for having one first privately owned swimming pools at their home in Westcliff. It isn't recorded in Brother Jordan's history if there was a further connection around a passion for swimming.

The view, towards the structure at the back of the pool, is towards the eastern perimeter of the school grounds. The small trees are today lofty pines demarcating the edge of Steyn Street.

Image: Marist Archive

Pool games in the 1940s.

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A series of nine postcards – early marketing materials – were produced for the College in the 1940s. This one shows some pool games, likely taking place during a swimming gala. Not all pool activities involve swimming lengths. Edward Joffe, a school boy here in the 1940s, wrote in his memoires how he and his friends would slip unnoticed over the school walls and climb into the locked pool area with school friends for illicit midnight swims (Joffe 2013:68). In the 1962 Maristonian a boy recounted the tale of a tail in the pool. Another boy, as a prank, had let loose his pet snake in the pool. Thankfully it was retrieved the same day. In the 1980s synchronised swimming was offered as a school sport and today the swimming team still participates in the Midmar Mile, as they have done since the late 1980s.

Image: Howard Thomas

The pool gate in 1963, as photographed by then matric, Howard Thomas.

[show less]

In 1961 the pool was extended and its surrounds upgraded. Tiered seating was added to accommodate over 1,200 spectators. The gate entrance was kept from the original 1930 structure. An L-shaped design was selected for the 'new' pool to incorporate the old imperial measure of 25 yards along one 'arm' of the L and a measure of 25 meters along the other 'arm'. Both arms were 15 yards wide. The metric side runs north-to-south and was included to conform to the requirements of Olympic distances. Just a few years before the refurbishment, in 1956, Tony Briscoe (matric 1955) swam for South Africa at the Olympics in Melbourne. In 1997, the grandstand seating at the northern and eastern ends of the pool was demolished. Renovations to these areas had become necessary. Funded by the Development Fund and the PTA, shade-cloth for the new seating areas and a judge's box were added, along with a sound-system. A second phase of renovations to the pool area, two years later, included the conversion of an adjacent garage into the College Fitness Centre and the addition of the studio space above.

1961, The pool as viewed from the Old Chapel. (Image: Marist Archive)

Image: Sacred Heart College

In 2010, the National Lottery Distribution Trust Fund awarded Sacred Heart College a sum for pool refurbishments.

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In 2010 the baby pool was added, shades erected over the spectator stands and the starting blocks remodelled. The pool bottom was mosaicked with the school's sports emblem, the 'Dolphins' of Sacred Heart College.

The Inter House Galas remain one of the most looked forward to annual events – house chants are sung, teams are cheered and costumes worn. Over time swimming costumes changed from non-uniform, to red for everyone (not only Valerian House) during the 1980s/1990s, to today's Marist blue and gold topped with house-colour swimming caps. Since the Koch street days, swimming galas have always been (as has athletics) accompanied by a fancy-dress parade. This dressing up continues, some years more enthusiastically than others, as a tradition today. The same silver plated trophies awarded today were used in the 1930s. Each year winning house names are engraved around the cup.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

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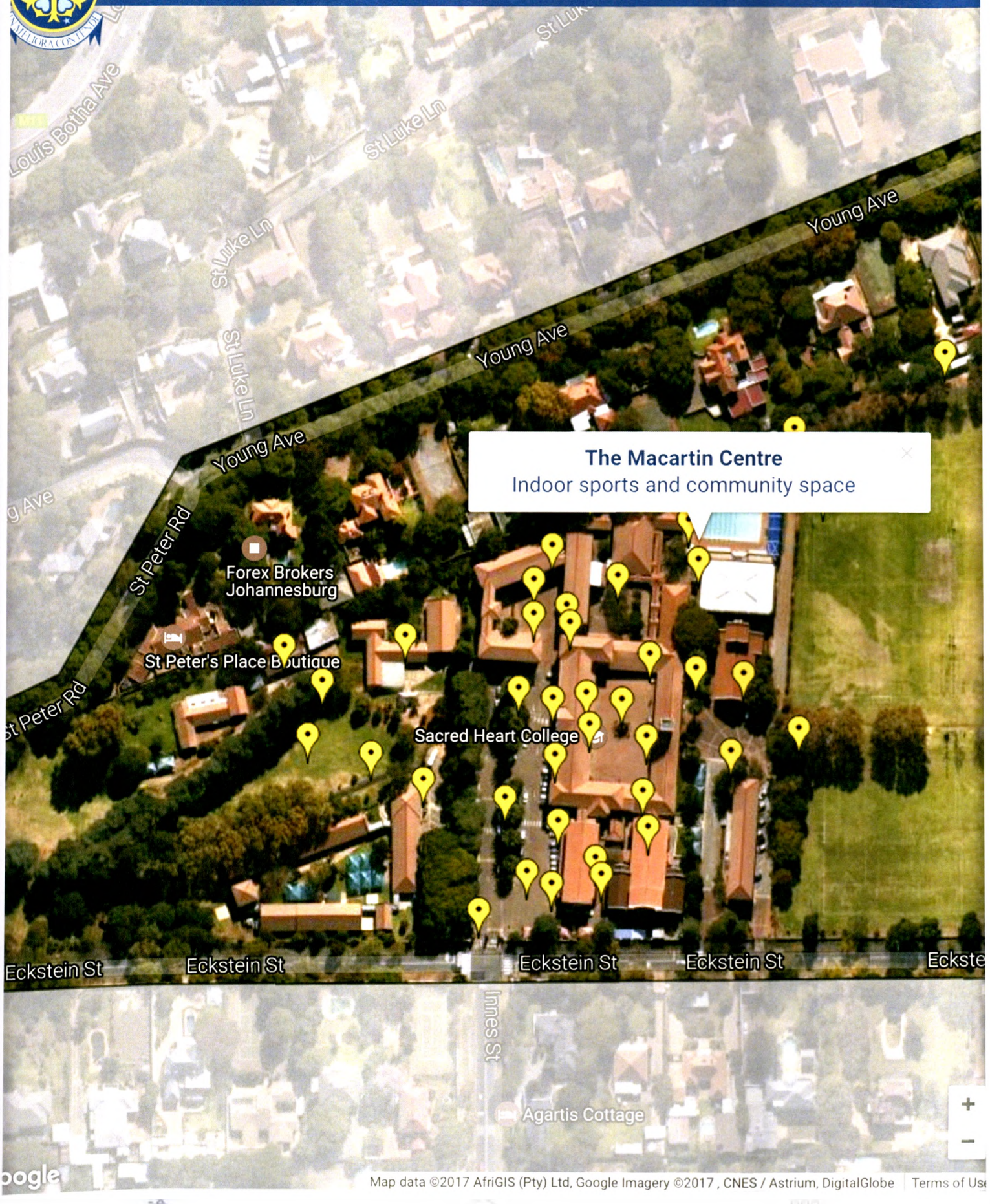

Home

Image: Marist Archive

Br Macartin with his some of his awarded medals pictured in the 1973 Maristonian.

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Born Christopher Hagan in Ireland in 1889, Br Macartin arrived in South Africa in 1920. He taught at several of the Marist schools in South Africa, including Sacred Heart College at Koch Street, Uitenhage and Pietermaritzburg, and was headmaster of five Marist schools. However, it was at Observatory that he spent most of his teaching career, both in the classroom, on the sports field and with the Cadet Corps.

Brother Macartin was decorated with several medals, some of which are pictured here. These included one awarded by Queen Elizabeth II for services to education, the King George medal for long and meritorious service as a Cadet Officer, a medal for being the best at Musketry in the British Empire, the African Medal for services on the Home Front during the Second World War and a gold medallion sent by Pope John Paul II when Brother Macartin had served 70 years as a Brother.

Image. Marist Archive

Br Macartin (on left) with J. Collins, a coach visiting from overseas, on the fields at Observatory in 1933.

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Brother Macartin, for whom the sports centre is named, was a celebrated teacher and sportsman (soccer and cricket) until an accident slightly lamed him. As a result, he was nicknamed "Hoppy" by the boys. When too elderly to coach sports, but before his retirement to Nazareth House, he was to be found polishing and ordering the school sports equipment in "Hoppy's Hole" (now the Alumni and Marketing Office). He was not the only Brother with a zeal for sport but his death, in 1990, was timeous with the construction of the new sports and community centre.

Brother Macartin could also be considered as one of the pioneers of Marist "Obs". In c.1918 Brother Macartin, taking a Sunday stroll with some of his peers, came across the land at Eckstein Street and remarked it would be a suitable site for the expansion of the school. Since the sports facilities were inadequate at Koch Street, it was the idea of sprawling playing fields that particularly caught Br Macartin's attention.

Image: Marist Archive

1933, Corpus Christi Procession gathering on the site where the Macartin Centre now stands. In that year there was a crowd of 6,000 people.

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During the 1930s and 1940s thousands of Catholics from all over the Johannesburg area congregated at Sacred Heart College in Observatory to celebrate the Feast of Corpus Christi. As is traditional, Corpus Christi (a celebration of the bodily presence of Jesus in the Eucharistic service) is celebrated on the second Sunday after Pentecost, approximately six weeks after Easter. The festival was marked with a procession, Mystery Plays and with the celebration of the Eucharist at several points around the College grounds. One altar for this purpose was set up in the arched entrance to the swimming pool – seen in this image with the double columns on either side of the archway.

This entrance to the swimming pool is still in existence at Sacred Heart College, though its position has since moved and its structure adapted. The building of the Macartin Centre alongside the swimming pool area meant that the entrance to the pool shifted westwards. The same gate from the 1930s has been incorporated into an adapted gateway to the swimming pool today.

The Macartin Centre and Memorial Chapel were constructed on the very garden area that held thousands of people at the Corpus Christi Festival. When the Memorial Chapel was built, this area became a landscaped lawn shaded by trees serving as a meditational space. In 1969, the College Library was added. This is the extension that comes off the cloistered walkway to the Chapel and today contains Foundation Phase classrooms.

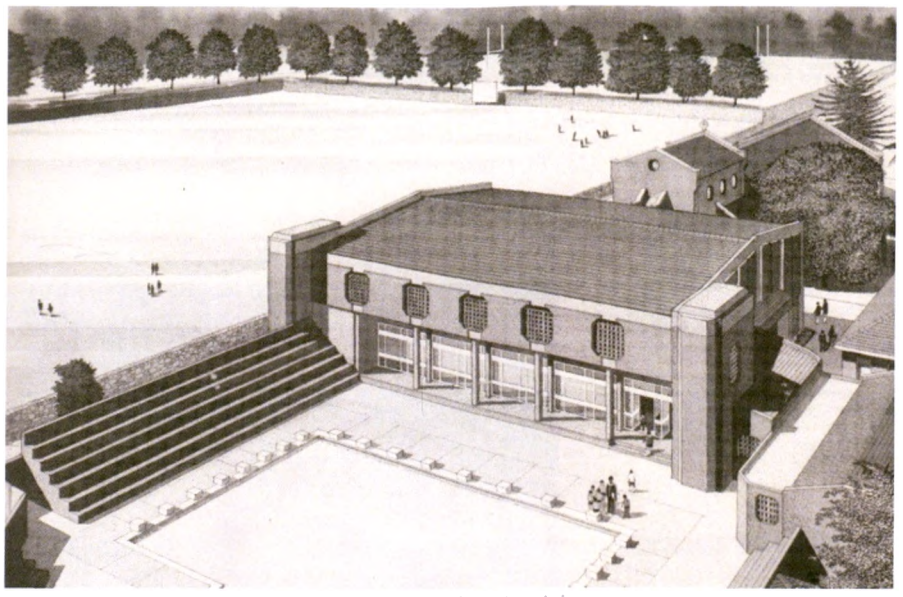

Image: Marist Archive

Architect's impression of the proposed new sports hall in 1984, the year the Development Fund was started.

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The Brother Macartin Indoor Sports & Community Centre was officially opened on 18th July 1992 by The Right Reverend Reginald Orsmond, Bishop of Johannesburg. The opening of the Macartin Centre was organised by Linda Giuricich (née Woock), who taught PE and Standard 3 for 20 years and was Principal of the Foundation Phase (then located at Yeoville Convent) for six years. Linda also organised the Cultural Festival, which was the forerunner of the current-day Heritage Day Music Festival. Linda Giuricich is the granddaughter of Richard Hurly, after whose farm Hurlyvale in Edenvale is named. Generations of both the Hurly and Giuricich families attended Koch Street, Marist 'Obs' and Yeoville Convent. Richard's six sons and brother, Henry Hurly, attended Sacred Heart College (at both sites). Of their sons, Richard (junior), was Head Boy and another, Charles, a Springbok soccer player. Ten grandchildren and great-grandchildren followed suit.

The Giuricich brothers, who were builders, brought soil (dug up when building the Rosebank Mall) to level some of the school playing fields in the 1960s. Linda's grandmother, Myrtle Hurly, chaired the Ladies' Committee that raised the funds to build The Memorial Chapel. Linda recalls that her grandfather Richard Hurly received the first Marist Brothers who arrived from Kimberley by ox wagon in 1887, as they stopped at the Hurly dairy farm before continuing to Johannesburg. Today Linda runs Aerials Rhythmic Gymnastics club from the College, based at the school since 1980. Chantal Moonsammy and Nadia Harris, 2006 Springbok gymnasts and Sacred Heart alumni, were her students. Two current learners who train at Aerials represent Gauteng, and alumnus Sara Feldman won South African titles for four consecutive years.

Image: Sacred Heart College

2016's first Academic Mass; the outgoing Matrics lead the incoming Grade 1s up the steps and into the Macartin Centre.

[show less]

The Macartin Centre is foremost a sports hub but has many other uses in line with its original purposing as a Sports and Community Centre. Three times a year whole school Masses are held in the space as it is the only indoor space large enough to hold the Pre-Primary, Primary, High School and Three2Six School that together make up Sacred Heart College.

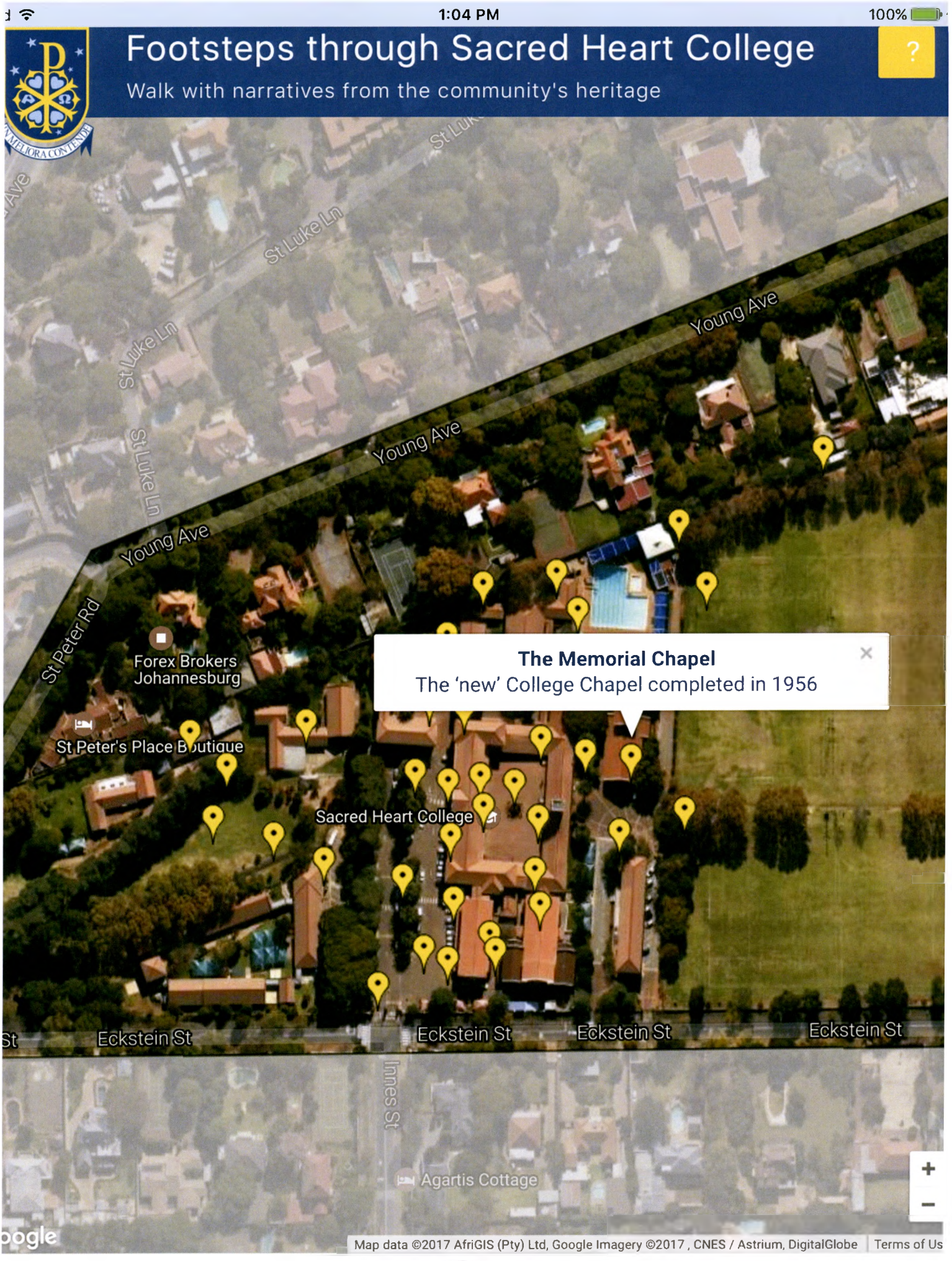
The first term Mass is the Academic Mass, which honours girls and women and acknowledges the role of the Ursuline Sisters in the College's history. In the second term the Mass is held in memory of St Marcellin Champagnat, and the third term Mass celebrates Sacred Heart Day. A much loved tradition at these Masses is when the school 'elders' – the matrics – lead in the Grade 1s, who are just embarking on their school careers. This is a physical reminder of the strength of relations between pupils of all stages and walks of life at Sacred Heart College. On Sacred Heart Day cool drinks and sticky buns are served as a treat to learners, a tradition that goes right back to the Koch Street days.

Image: Caroline Kamana

Sacred Heart College Dolphins logo painted as a mural inside the Macartin Centre

[show less]

This logo, which is the emblem for sports teams at Sacred Heart College, was devised by alumni Paul Swart (matric 1989) during his time at the school. Swart went on to become an architect after his time at Sacred Heart. 1989 was the first year that swimmers from Sacred Heart College swam the Midmar Mile (the world's largest open water swim that takes place in February each year) coached by Veronica Sandham, then PE teacher, and the swimming team wanted something to put on their team T-shirts to mark this event. The dolphin was suggested by Franco Gilardi (alumnus and later PE teacher) and since the late 1980s has been particularly associated with Sacred Heart College's swimmers and basketball players (though the emblem represents all school teams). The same logo is to be found on the flooring of the Macartin Centre as well as mosaicked onto the bottom of the swimming pool.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Footsteps through Sacred Heart College
Walk with narratives from the community's heritage
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St Luke Ln
Young Ave
St Peter Rd
Forex Brokers Johannesburg
St Peter's Place Boutique
The Memorial Chapel
The 'new' College Chapel completed in 1956
Sacred Heart College
Eckstein St
Innes St
Agartis Cottage
Map data ©2017 AfriGIS (Pty) Ltd, Google Imagery ©2017 , CNES / Astrium, DigitalGlobe
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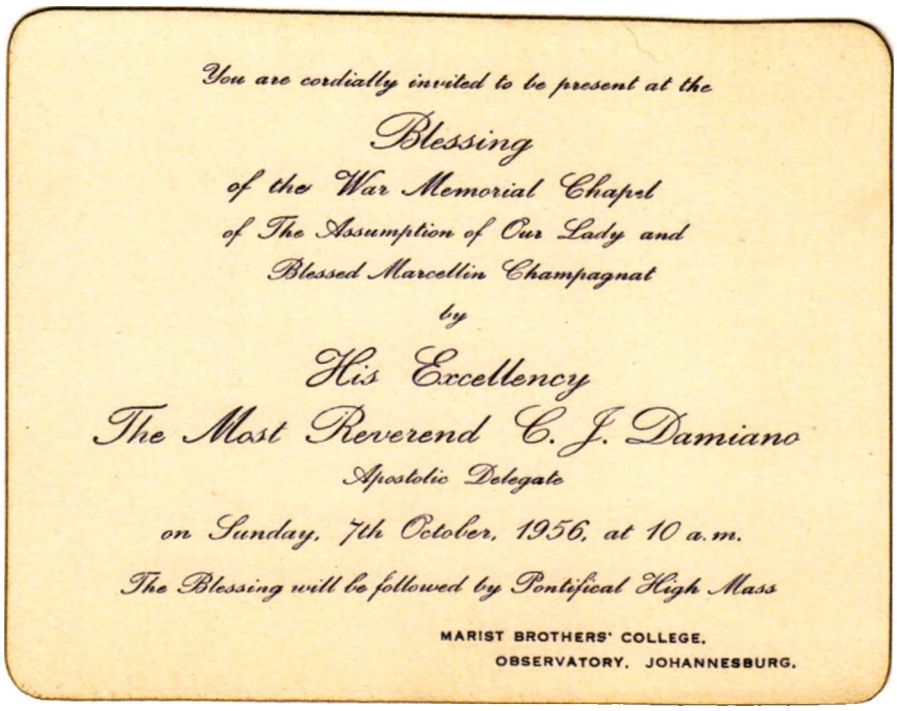

Image: Catholic History Bureau

Invitation to the opening blessing of The War Memorial Chapel of the Assumption of Our Lady and Blessed Marcellin Champagnat and Pontifical High Mass in 1956.

[show less]

The Most Reverend Damiano consecrated the new College Chapel on 7th October 1956. An Apostolic Delegate represents the Pope in a country where there are no regular diplomatic relations with the Vatican. A Pontifical High Mass is one celebrated by a Bishop, with additional ceremonies; in this case the consecration of the Chapel. 'Most Reverend' denotes that Damiano was Archbishop (of the then Transvaal).

The Old Chapel was not officially consecrated (meaning to set apart from this world things for association with the sacred) as a place of worship, rather, it was dedicated. The difference between dedication and consecration is to do with permanence and ownership. Sacred Heart College was built with funds from a mortgage for building works, so the Old Chapel technically didn't belong to the Marists at the time of the school opening; only once the mortgage had been paid off years later.

All the funds (£20,000 South African pounds, equivalent to about R750,000 today) for the building, decoration and furnishing of the 1956 Chapel were raised by the Ladies' Committee over ten years through fairs, sales, dances 'and other ingenious schemes' (according to the 1956 Maristonian).

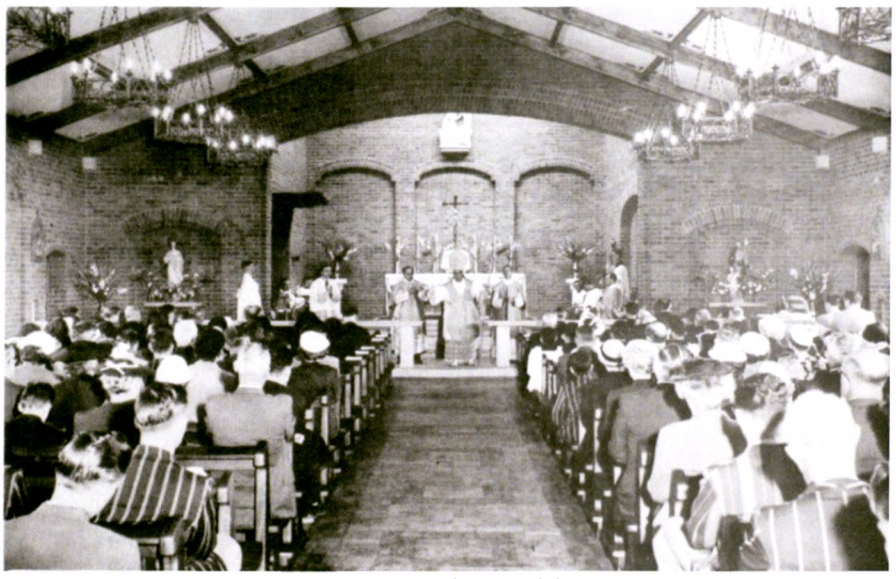

Image: Marist Archive

Apostolic Delegate, His Excellency The Most Reverend C. J. Damiano, officiating Pontifical High Mass at the consecration of the Memorial Chapel in October 1956.

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Prior to the opening of the Memorial Chapel the foundation stone was laid and blessed by The Very Reverend Hugh Boyle, Bishop of Johannesburg, in June 1956; fittingly on Champagnat Day. This is commemorated with an engraved stone that can be seen on the outside of the Chapel (front left of the main doors). The Chapel architect was J. W. Van Gemert and the builder J. Brouwers. In accordance with consecration ceremonies, they, along with the extended Marist community seen in this photograph, would have been present in October 1956.

In this image the original parquet flooring is visible. Over time this was replaced with tiling because of water damage through a ceiling leak. The ceiling was restored and is today exactly as it looked in 1956. Also visible is a stone Altar rail used to demarcate the more holy area of the Chapel (since removed). The Crucifix above the Altar and the same 36 mahogany pews are still in use today; these cost £100 and £1260 respectively at the time. The statues to the left and right of the Chancel area, of Mary and Joseph, came from the Old Chapel.

Image: Marist Archive

Hungarian sculptor and artist, Zoltan Borbereki, creating the Champagnat sculpture that sits above the Altar, in 1956.

[show less]

The Chapel's full title is **The War Memorial Chapel of the Assumption of Our Lady and Blessed Marcellin Champagnat**. The building serves as a place of reverent remembrance for those (Brothers and alumni) who died in both the First and Second World Wars of the twentieth century. A plaque commemorating the 49 Old Boys who died serving in WW1 was erected in the Hall. A plaque for the 78 Old Boys killed in WW2 (named in the 1944 Maristonian) was proposed but never constructed.

The Assumption of Our Lady, celebrated on 15th August, is a feast day marking the ascension of Mary to heaven. The Chapel, built only a year after Champagnat's Beatification, is dedicated to the Blessed Marcellin Champagnat, rather than to 'Saint' Marcellin as he is now venerated. Borbereki, a world-renowned artist, was commissioned specially to create the marble Champagnat sculpture. It was purchased for £300 (approx. R10,500 today). The Altar, made of German sandstone, contains relics of Champagnat.

Image: Caroline Kamana

This window dedicated to the Marists, features representations of Nelson Mandela, Archbishop Hurley and Mahatma Gandhi, who embody virtues of peace and justice.

[show less]

Archbishop Hurley grew up on Robben Island, as his father was the lighthouse keeper. Twice President of the South African Catholic Bishops' Council, he was an outspoken and active opponent of apartheid.

There are twelve stained glass windows in the Chapel. All but one were designed and made by Barry Thompson. Most were added to the Chapel between 2000 and 2004, overseen by the then Primary Principal, Mrs Gorst-Allman. In 1956 the Chapel windows were made of plain glass; the circular windows set high above in the Chancel area remain like this today. The windows were sponsored by individual donors. The Pre-School raised the funds for the window dedicated to St Francis of Assisi. Others were sponsored by families wishing to mark the First Holy Communions of their children. The 'Safe in the arms of Jesus' window is dedicated to beloved teacher Penny Frangiskakis, who died in 2002. The 'Let the children come around Me' window honours Mary Newman, former Primary School secretary.

Image: Sacred Heart College

Primary school pupils at a Mass to celebrate a visit by Marist Superior General Emili Turú in September 2016.

[show less]

The Memorial Chapel is not a parish church and as such regular services are not held by the Diocese here. However, during the school week Masses are attended by all High and Primary school pupils, and pupils from Pre-Primary to Matric meet here with Fr Dryden, the school Chaplain. Special services are also held throughout the year, such as the Matric Valedictory. In keeping with the inclusive nature of the school, special Holy Days marked by other faiths are also celebrated in the space, such as Diwali. The Chapel is used for special services outside of school days by alumni and the extended Marist congregation for marriages, memorials and sometimes Ordinations. Performances such as the Pre-Primary nativity are held here as are numerous musical recitals.

Visible in this image is the original 1956 organ, fitted with over 300 pipes. Despite several visits from specialists who have tried to restore it, it is no longer in working order. A portrait of Champagnat similar to Ridolfi's can be seen to the left of the organ. Four of the fourteen carved and painted Stations of the Cross can be seen in this picture, originally hung in the Old Chapel. On Good Friday, as every year since the establishment of the school, the Marist Brothers lead a walk through 14 stations of reflection and prayer through the grounds, culminating in the Orchard.

Image: Sacred Heart on YouTube.com

Grade 9 pupil sings in the Chapel, accompanied on the piano by Wayne Purchase, Deputy Principal of the High School and Head of Music.

[show less]

Forever Young by Bob Dylan, covered by a very talented grade 9 vocalist, Angel Gwanda, in 2016. The acoustics in the Chapel are excellent.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

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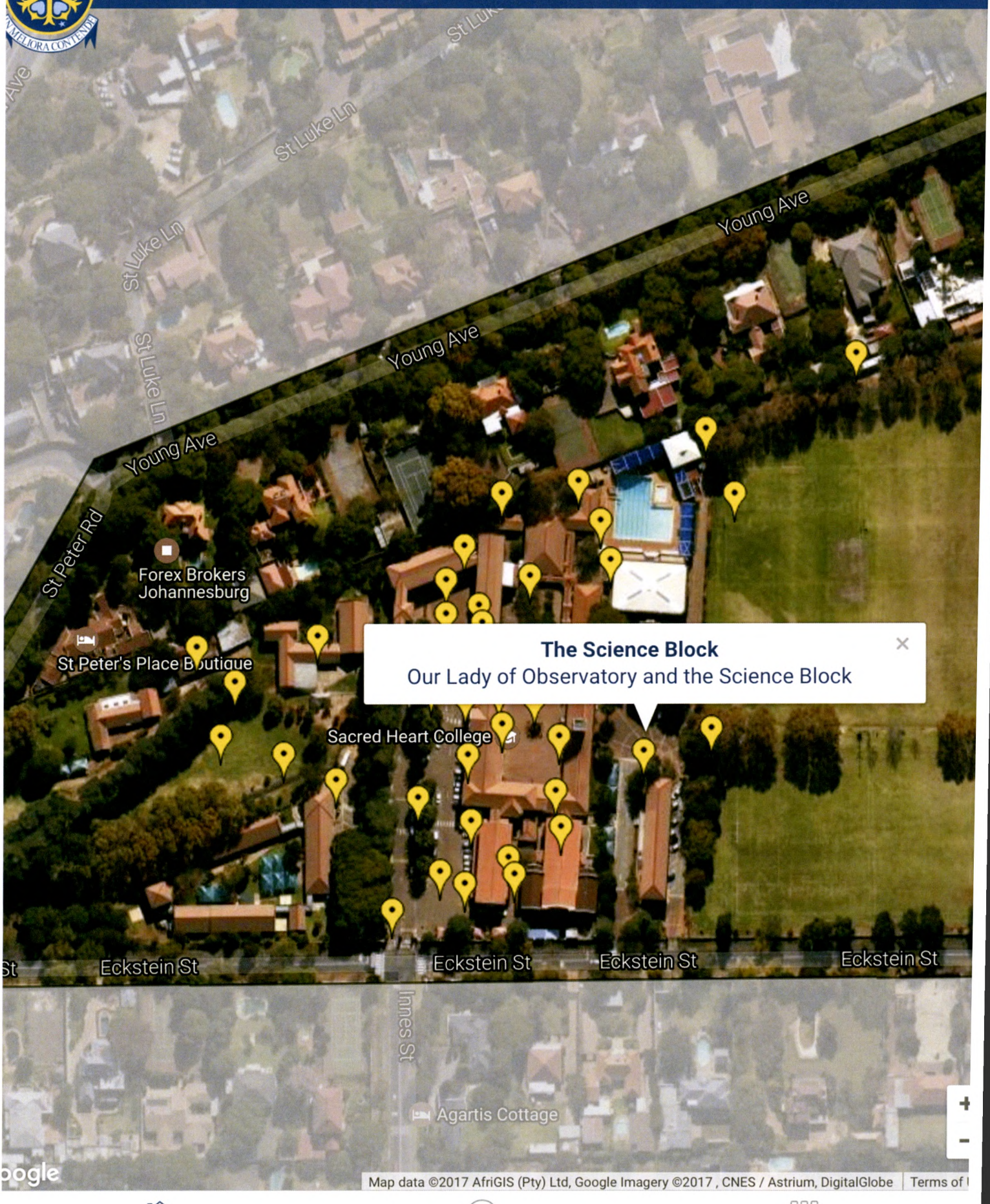

The Science Block

Our Lady of Observatory and the Science Block

Image: Marist Archive

1961, Sodality of Our Lady at Marist 'Obs' pictured beneath the statue of Our Lady of Observatory. The Sodality was a society for Catholic boys who wished to grow in faith through dedication to Mary, the Mother of Jesus. As well as prayer meetings and fellowship the society was responsible, through the boys (rather than through religious instruction, Catechism and Mass led by the Brothers), for inspiring Catholic spirit in the College and for charitable works contributing to the wider community.

[show less]

The first Sodality began at Koch Street in the late 1880s and soon split into a junior and senior section due to its popularity amongst the boys. When the Senior boys moved to Observatory in 1926, their Sodality moved too. The full title of the Sodality was The Sodality of the Blessed Virgin, Our Lady of Perpetual Succour. By the 1960s the group had become known more colloquially as The Sodality of Our Lady. With the advent of co-education, the Sodality was disbanded at the College to allow for the creation of more inclusive charitable and/or faith led societies.

Image: Caroline Kamana

This statue is known today as Our Lady of Observatory and was the devotional statue of the now disbanded Sodality of Our Lady. The symbolism of the Virgin Mary with a star on her forehead is connected to the iconography in the Catholic tradition of Our Lady of Perpetual Succour.

[show less]

As Our Lady of Perpetual Succour (or 'help'), Mary is depicted with a star on her veil or forehead, which links to Mary as The Star of the Sea and to whom faithful sailors prayed for safe passage under her protection. In times gone by sailors used the stars as guidance and for the Sodality, formed in the name of Our Lady, this star would have signified Mary's guidance in their works. Of course, being a Marist Sodality, the relevance of working in the way of and protection by Mary is of great significance.

OUR LADY OF THE SCIENCE LAB.

Image: Marist Archive

In 1982, the learner-produced College Newspaper 'SPLAB' (no longer in existence), captioned an image of this statue with 'Our Lady of the Science Lab'. It is not clear whether this label was given due to the statue's proximity to the Science Labs or if prayers for additional protection during Science experiments were necessary.

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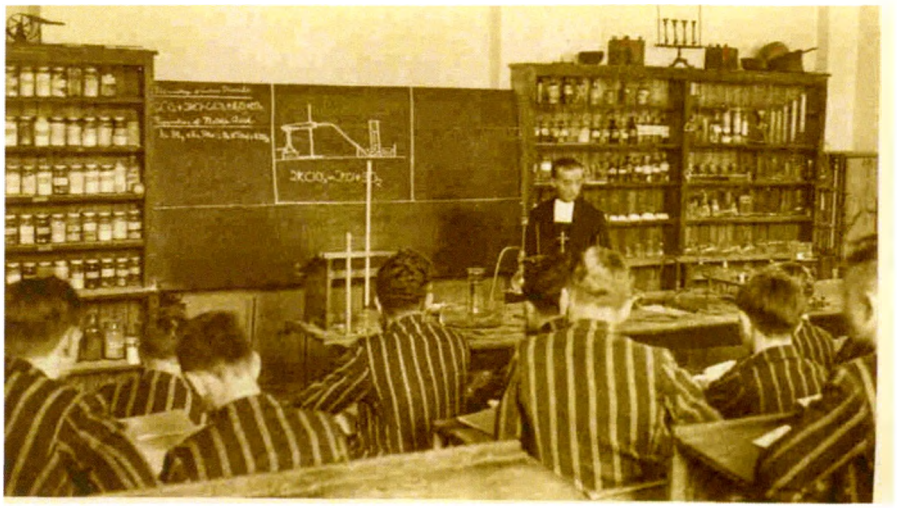

Image: Marist Archive

The College Science Lab in the mid 1940s, known fondly as 'Brother Raymond's Lab'.

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The first College Science Lab was situated where the Primary School reception and Primary School Principal, Mrs Robyn Picas's, offices are today. In the 1960s, the Science Laboratory moved to the 'Manual Training Hall' (later hugely modified to become the Brothers' Residence), until then used for nationwide compulsory wood/metalwork classes. Brother Raymond, known by the boys as "Cossack", taught Maths, Science and Latin, and was for some time College Principal and later Marist Provincial. Brother Raymond, who along with Brothers Neil and Rudolph, championed the building of a new science block, died before its completion in 1973.

Image: Marist Archive

The Manual Training Hall in c.1960 before it was turned into a Science lab, used until the new Science Block was built in 1973.

[show less]

The Science Laboratory, in its current location at Sacred Heart College, was built in an area known as "The Glade" adjacent to the College Hall which was covered in pine trees. One of these trees was planted by Councillor Freeman, Principal Rev. Brother Paul and Old Boys' Association Chairman, Mr. L. Spitz, in 1937 to mark the Coronation of King George VI and Queen Elizabeth. Perhaps this is the pine tree that still stands at the southern end of the Science block; a photograph in the 1937 Maristonian suggests this might be the case.

Brothers Rudolph and Neil secured funding from Anglo-American to build the new Science Block (and furnish it with top of the range 'Leybold' apparatus from Germany). They both taught Science until 1979 in the new building having layed out its interior structure. In 2012 and again in 2015 further funding was received from the Anglo-American Chairman's Fund, the Italian Bishops Conference, Brother Neil's fund and other donors for an upgrade and refurbishment of the Science Block. The upgrade brought Science at the College into the 21st century and was received with delight by teaching staff and learners.

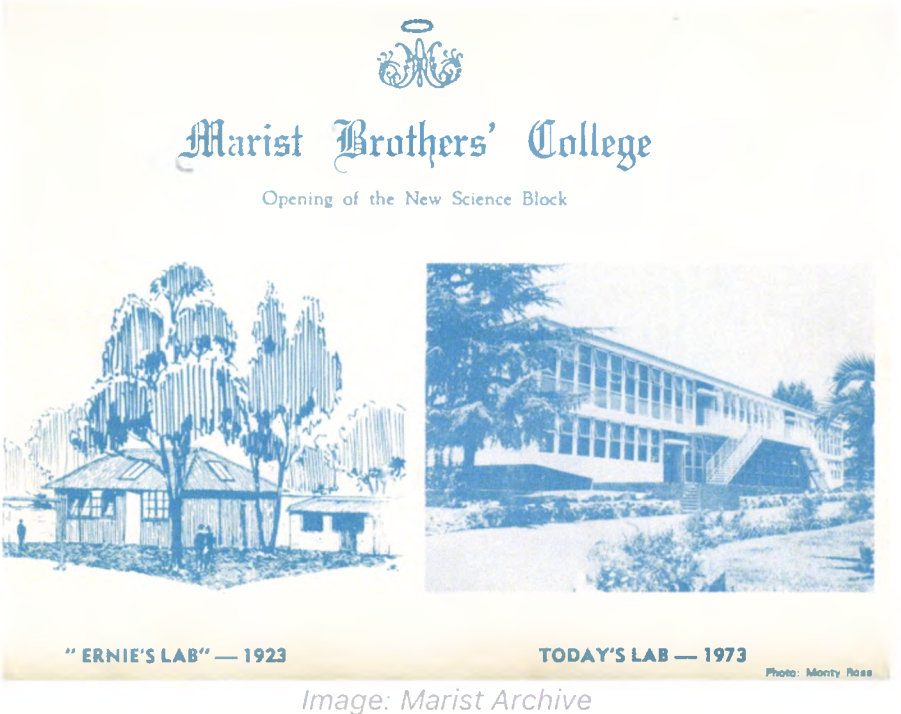

Image: Marist Archive

Front of invitation to the opening of the Science Block in 1973. "Ernie's Lab" was the Science room at Koch Street.

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From 1923 to 1973

Many of our Old Boys will recall with a certain nostalgia the 'old science room' of Kock Street where Brother Ernest initiated them into the mysteries of Physics and Chemistry. Brother Callixte too distinguished himself as a teacher in that same 'old science room'.

Later Brother Artème carried out this work with distinction at Observatory. Many of his former students kept as souvenirs 'Archie's' text book embellished with his 'sayings' — and those of Brother Ambrose.

Coming nearer our own generation, Brother Raymond improved conditions for teaching Physical Science at Observatory by building up what was used at the time as a handball alley. The ground floor became the tuck-shop and the upper storey became Brother Raymond's 'Lab'. The scholars of those day, about 1945, remember with pride what was deemed a demonstration room comparable to the best in the province.

Within the last few years Brother Rudolf established the 'lab' in what served for two years as a very spacious workshop while woodwork and metalwork enjoyed a spell of popularity in Provincial Schools. About that time the Parent-Teachers'-Association was generous in adding to the school's laboratory equipment. Brother Rudolf was understandably proud of his apparatus but felt it deserved to be housed in more dignified premises. Brother set his heart on a 'new' Science Block.

Brother Rudolf proved so enthusiastic about his pet project that his friends and well-wishers decided to assist him in making his dream a reality. He was promised that the money would be found and was asked to propose ideas to be incorporated into the plan for a modern laboratory — Brother went to work with characteristic energy. Besides other activities he had lengthy 'talks' with our architect, Mr. Van Gemert.

The final outcome of those 'talks' is the elegant structure, the 'ad hoc' and admirably functional building — the work of J. C. Bitcon & Co. — known as "The New Science Block".

Back of Invitation to Science Block opening. (Image: Marist Archive)

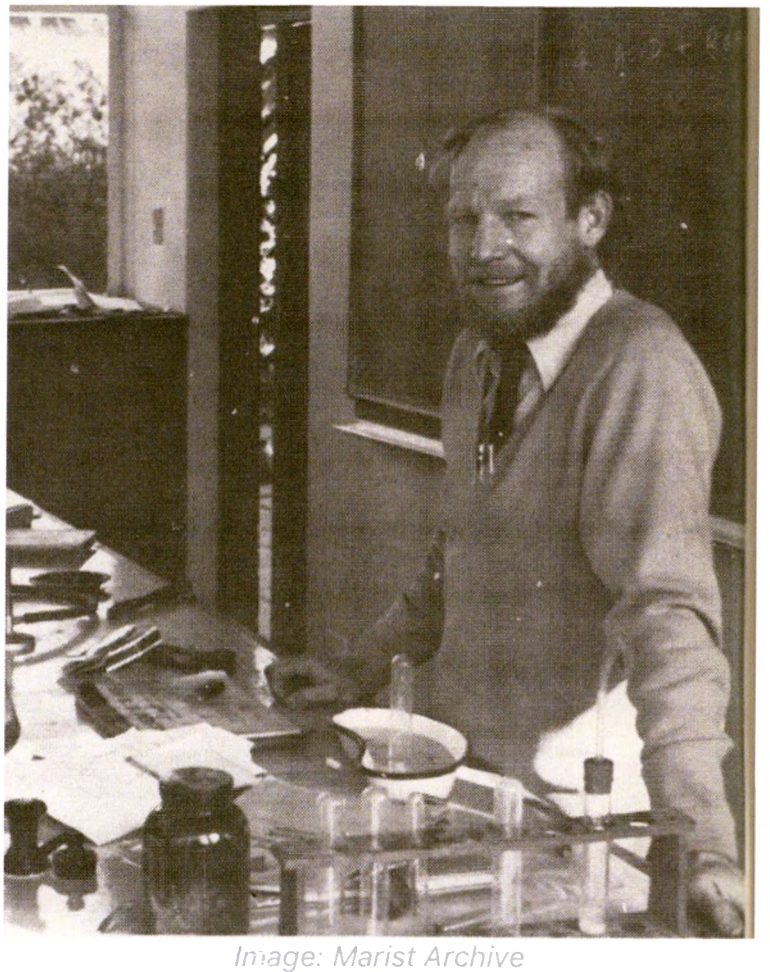

Image: Marist Archive

Frank Hollingworth, staff since 1979, in his Science Block classroom in 1982.

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Mr. Frank Hollingworth has taught Science at Sacred Heart College for nearly 40 years, having arrived at the school (along with his late wife Barbara who taught History) in 1979. He specialises in Physical Sciences and many of his pupils have gone onto illustrious careers in the Sciences, such as Professor Bruce Watson, matric 1984 (Spectral Theory Expert, Wits University), Dr Ridwan Mia, matric 1993 (award winning plastic surgeon) and Dr David Balchin, matric 2005 (Postdoctoral Fellow at Max Planck Institute of Biochemistry). Until the mid 1980s he coached the 1st XV Rugby and 1st XI Cricket teams and today runs the Sacred Heart College Chess team and clubs.

As well as his professional interest in Science, Mr. Holly is a keen amateur historian and assisted Brother Martin for years compiling the digital section of the Marist Archive. Teddy, Mr. Holly's beloved Jack Russell, has accompanied him to College every day since 2008, just as Kelly, his Staffordshire Terrier did for the previous decade.

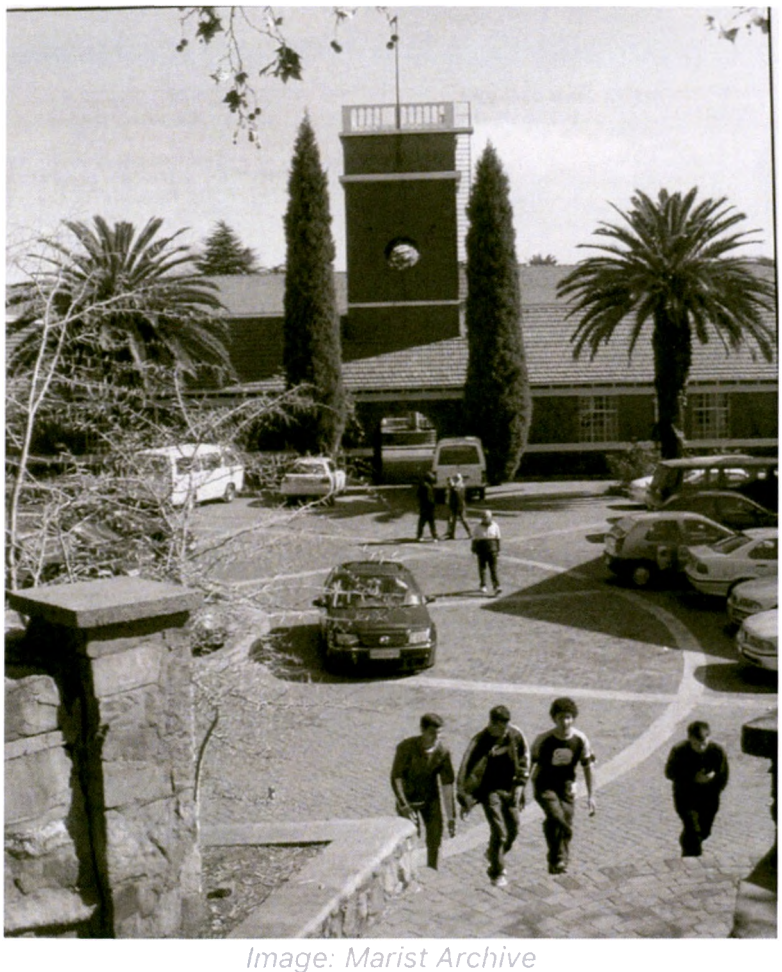

Image: Marist Archive

c.2004; Either side of the Tower are two cypress trees planted in the 1950s by the then Principal, Brother Andrew.

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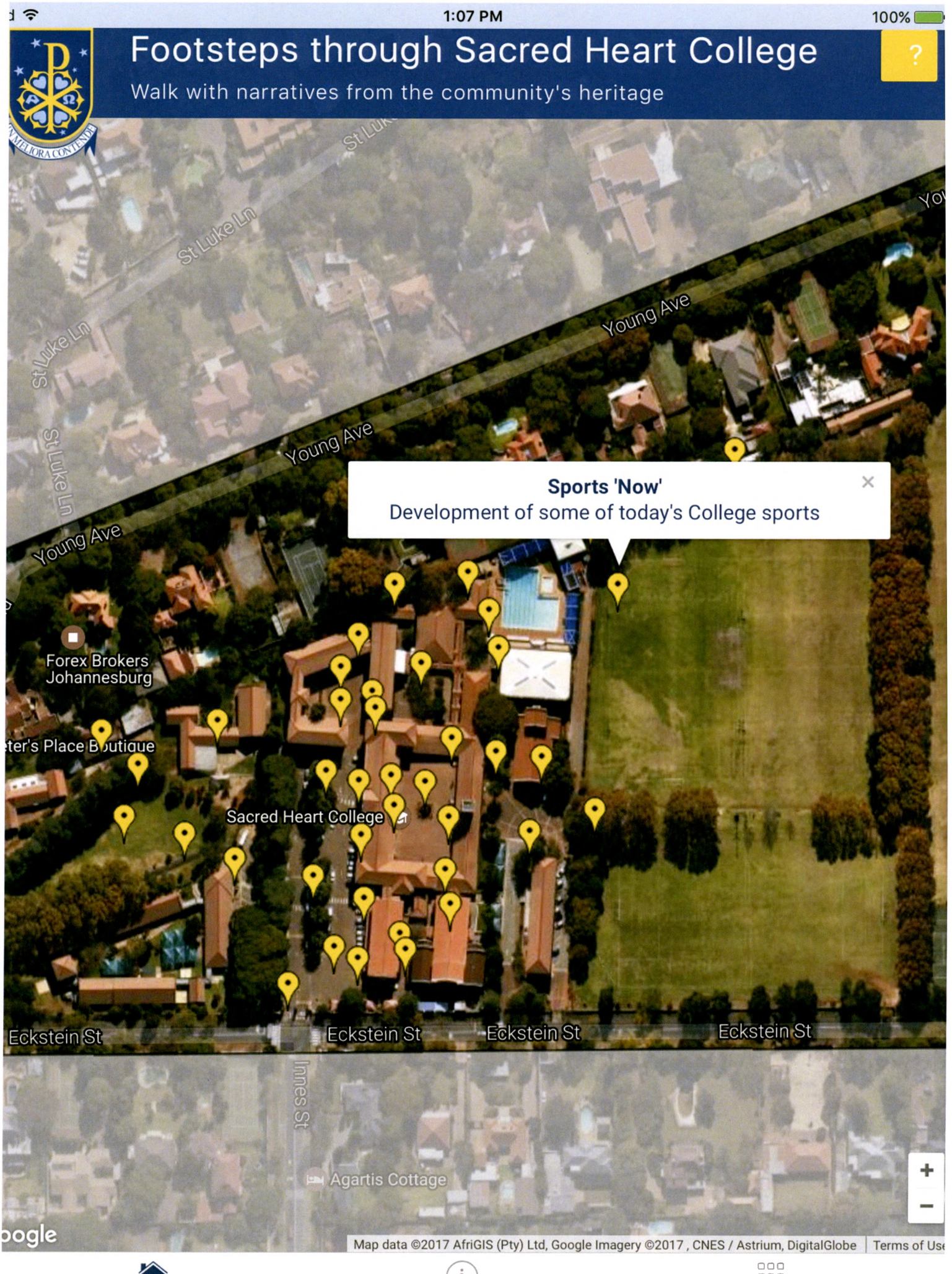
Brother Andrew, made College Principal two years after his arrival in the country from the Chinese mission, died suddenly in 1964. The palm trees planted here alongside the cypress (and those in front of the College) remain his legacy. Soon after this photograph was taken a learner, conducting her own un-condoned 'Science Experiment' involving an aerosol and matches, accidently set fire to one of the trees, not realising quite how powerful the blast created would be. Colin Northmore, the relatively new College Principal, suggested restorative justice to the culprit (who'd immediately come forward) and a new sapling was bought. Unfortunately, the stump of the burnt tree proved impossible to remove. Shortly after the incident, Mr. Northmore was visited by a group of the learner's peers in his office. They were so distraught at the loss of the tree, which had burst into flames because of the cypress' highly flammable resin, that they suggested further punishment was necessary. The aforementioned learner removed graffiti that had become an eye-sore in some College bathrooms and latterly developed a keen interest in gardening.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Footsteps through Sacred Heart College
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Young Ave
Sports 'Now'
Development of some of today's College sports
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Sacred Heart College
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Eckstein St
Eckstein St
Innes St
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Image: Marist Archive

1929, Cadet Band leads the "March On" to the sports fields.

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The tradition of the 'March On' for both Inter-House Athletics and swimming galas goes back to the earliest days at Observatory, as evidenced in this photograph. It most likely came as an 'imported' tradition from Koch Street, when the boys used to 'march to' The Wanderers and Union Grounds to use sports facilities. Pre 1975, the Cadet Band, in full military regalia with mace, drums and bugles, would lead the school in a march to the strains of "Marching to Georgia" and "A hunting we will go" to inter-house events. The band accompaniment came to an end when the Cadets were phased out and a Sousa march was played out from the loudspeakers instead, as is still the case today, along with music of the moment as selected by the matrics of that year.

1940s 'March On' to Athletics track (Image: Marist Archive)

Image: Caroline Kamana

Benedict House 'March On'. Inter-House Athletics, 2015.

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The 'March On' tradition continues to this day as part of the Inter-House Athletics meet in September. Athletics has always been one of the major sports at the College, with all learners taking part, at whatever level is suited to their ability. Brother Callixte was recognised by the South African Athletics Union for his contribution to the sport in the early 1900s, and was made a life member due to Koch Street producing so many talented athletes, despite having no facilities of their own (when Observatory was built the boys travelled there to use them). Many South African athletes learnt their early skills on this cinder track, which was sprinkled with sawdust so it could be used after rains. Today the track is grass and the College continues to produce athletes who compete nationally.

Image: Marist Archive

Athletics Starting Gun with live ammunition in c1948.

[show less]

The picture above shows an athletics meet from the late 1940s. The smoke from the starting gun is visible. Brother Mario recalls an incident during the 1960s in which Br Andrew, who came from Inanda to prepare for an inter-school swimming gala, was preparing the starting gun for use. Convinced that the selected ammunition was blank, he demonstrated by taking aim at a 44-gallon drum on one of the traffic islands in front of the College, inside which was a garden hose. The hosepipe thereafter became a very long sprinkler system and for safety measures it was decided that the starting gun at swimming galas would be replaced with a whistle. The gun has been retained only for athletics – and only blanks are kept on site!

Image: Marist Archive

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Video: Sacred Heart on YouTube.com

War Cry Wednesday – weekly practice, 2016.

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The College War Cry goes back at least to the 1940s, if not before. The boys imitated what was prevalent in society at the time and war cries were (and are) not unique to Sacred Heart College. However, each school's war cry is individual. Unfortunately the origins of the wording to Sacred Heart's are unknown.

The school's official war cry is called 'Rammy, Rammy, Ramson':

1. Leaders: Rammy, Rammy, Ramson
2. Response: Ramson
3. Leaders: Rusting Culi Ruli Ra
4. Response: Ra Ra Ra
5. Leaders: Bulwa Bulwa Wa Wa Wa
6. Response: Roger, Roger Rika Ra
7. Leaders: Gee Whiz
8. Response: Wa Brothers
9. Leaders and Responders alternate shouting out letters: O-B-S-E-R-V-A-T-O-R-Y

Image: Caroline Kamana

Older members of O'Leary House leading their younger house members in war cries. Inter-House Athletics, September 2015.

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War cries had their origins in military 'war cries' – in the 1880s British soldiers were noted for having imitated the Usuthu war cries of the Zulu soldiers, which were declarations of war against their opponents. Cultures all over the world and throughout history are renowned for this pre-empt to battle – from Nordic Vikings to Japanese Samurai. Shouting in a loosely musical form, like yelling, is often a warning of strength or dominance or even a precursor to physical violence. It's not unique to humans; think of the lion's roar!

Of course, the war cry is not a prelude to outbursts of violence at the College – a war cry in a civilian sense is understood as a cue to rally around a particular cause. The 1999 SRC report stated that a weekly war cry practice was introduced by the 'Spirit Committee' to teach the war cries and promote school spirit, for until the mid 1980s every boy knew the lyrics as it was regularly chanted at rugby matches by the crowd by way of encouragement to the players. In 2011 the LLC coined the practice 'War Cry Wednesday' and the cries can be heard at swimming galas and athletics fixtures, at the end of special assemblies and other spirit raising events today.

Image: Marist Archive

1941, Brother Emilian (then Principal) bowls the first cricket ball on a school turf wicket in the Transvaal to Mr T.P. Gray, then Mayor of Johannesburg.

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When the College opened to boys in 1926, several cricket fields were laid out, having been blasted flat and cleared of granite rocks by Brother Henry and his maintenance team. In 1940 the College Cricket Oval was created and turf wickets laid; the existing Kikuyu grass was removed and Magennis grass was planted. In 1941 the Oval was opened in the presence of the Mayor, Lady Mayoress, several City Councillors and a number of Old Boys, (including Springbok cricketers Syd Curnow and C.N. Frank).

Image: Marist Archive

Jimmy Sinclair (1876-1913), alumnus of Koch Street, is hailed as having put South African cricket 'on the map', having scored South Africa's first three Test centuries. He was the first person, globally, to have scored a century and take five wickets in an innings in the same Test. Sinclair also represented South Africa in soccer and rugby.

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Cricket remains a core summer sport at the College, with many more recent alumni playing at District and Gauteng levels, several having been invited to trial for national level teams.

Image: Marist Archive

Marist Brothers AFC Transvaal League C Team, 1903.

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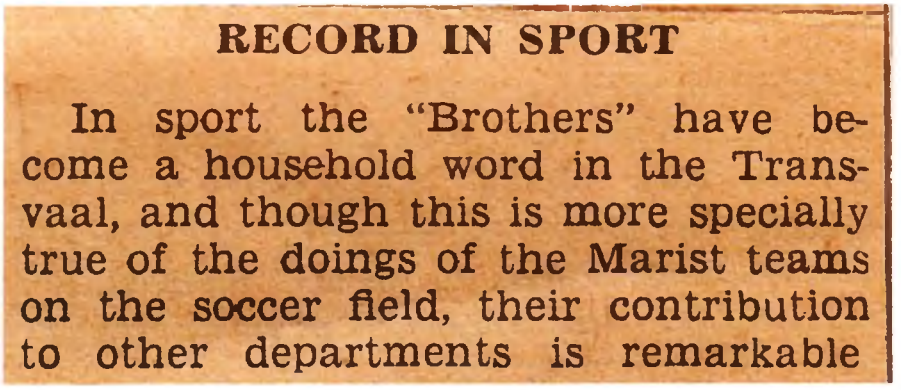
The Transvaal Football Association (FA) was formed in 1889, and not only did the boys at Koch Street play soccer at school as their main winter sport but, together with the Old Boys they formed their own A.F.C (Association Football Club), which played league matches within the Transvaal FA. Marist Brothers (and there was an equivalent Marist team in the Western Province) dominated the league until the 1960s and the advent of professional soccer. In 1955, Marist Brothers (in the Transvaal FA) won 19 trophies, including every league championship title in the province from Under 14 to the senior Transvaal League – an all-time record. As of 1974 10% of Springbok soccer players were Old Boys from Marist schools in South Africa.

Sacred Heart College at Koch Street and then at Observatory was renowned for its soccer teams and its reputation as a leader in the sport. The early impetus for soccer likely came from Scottish immigrants to South Africa, who, influenced by Brother Walfrid, an Irish Marist Brother who founded the famous Celtic Football Club in Glasgow as a poverty outreach project in the 1880s, sought Marist schools for their soccer playing sons. Indeed, the Brothers, though many enjoyed the sport of rugby and taught it, were known for their preference for soccer as a socially unifying and accessible game.


RECORD IN SPORT

In sport the "Brothers" have become a household word in the Transvaal, and though this is more specially true of the doings of the Marist teams on the soccer field, their contribution to other departments is remarkable

Image: The Star in Marist Archive

Excerpt from an article in The Star titled 'Rise of Marist Brothers in Johannesburg', published on the eve of Koch Street's 50th anniversary in 1939.

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For fifty years, soccer was relegated by rugby to a secondary sport at Sacred Heart College. From the 1980s it regained popularity amongst the boys, perhaps due to its following amongst the newly admitted black students for whom soccer had always been a major game, and in 1982 the school officially recognised a senior team who represented the College against other schools in matches. Today there are both girls' and boys' soccer teams.

The 1934 Maristonian noted the move to rugby with the following words::

> "King Soccer's long reign at the College has come to an end, and this may be well termed its obituary notice. Its term of sovereignty has been a long and an honourable one, and has left an indelible mark upon the history of the game in the Transvaal and in South Africa. Some of the most famous players who have represented this country have received their first coaching while at the School, among these perhaps the best known being Jock Ritchie, Freddie Mitchell and the Lowe brothers. Its passing will be regretted by many who almost regard the Marist Brothers' College and Soccer as inseparable, but factors beyond the control of the Brothers have made the change to rugby unavoidable. The latter has, however, been set a standard to reach and a tradition to equal."

Image: Marist Archive

Micky Lill, Sports teacher at Sacred Heart College from 1977-2000, and after whom the Fitness Centre is named, scores a hat-trick for Premier League Wolverhampton Wanderers against West Bromwich Albion in 1958.

[show less]

Soccer's resurgence in popularity coincided with the teaching career of Micky Lill at Sacred Heart College. Lill had played in the English Premier League (Wolverhampton Wanderers (Wolves), West Ham, Everton and England Under 23), but had been forced to abandon a further professional career due to injury – which led him to coaching, and to South Africa. By 1986 the sport had fostered enough enthusiasm amongst both the boys and staff (though to the horror of many Old Boys) that it came to replace rugby as the main winter sport, and the 1st XV rugby pitch (behind the Science Block) was returned to its originally designated usage as a soccer field. The soccer teams received the benefit of coaching by retired professional Lill. Today this field is known, as it has been for the last thirty years, as "Old Trafford", its goalposts made in the school workshop by Joseph Letebele. Soccer remains the main winter boys' sport today and Sacred Heart College continues to produce excellent players who compete at District and Provincial levels. A number of alumni have played or are playing in professional leagues. Waseem Jadean (Matric 2014), former Kaizer Chiefs Academy member, is a professional soccer player in Malta for FC Gujdha. Emmanuel Ndlovu (Matric 2015), a former Black Aces Academy player, is part of a Greek professional club. Obert Rukato and Bogosi Morojele (2015 Matrics) play for Corinthians FC in the SAB Ekhuruleni League.

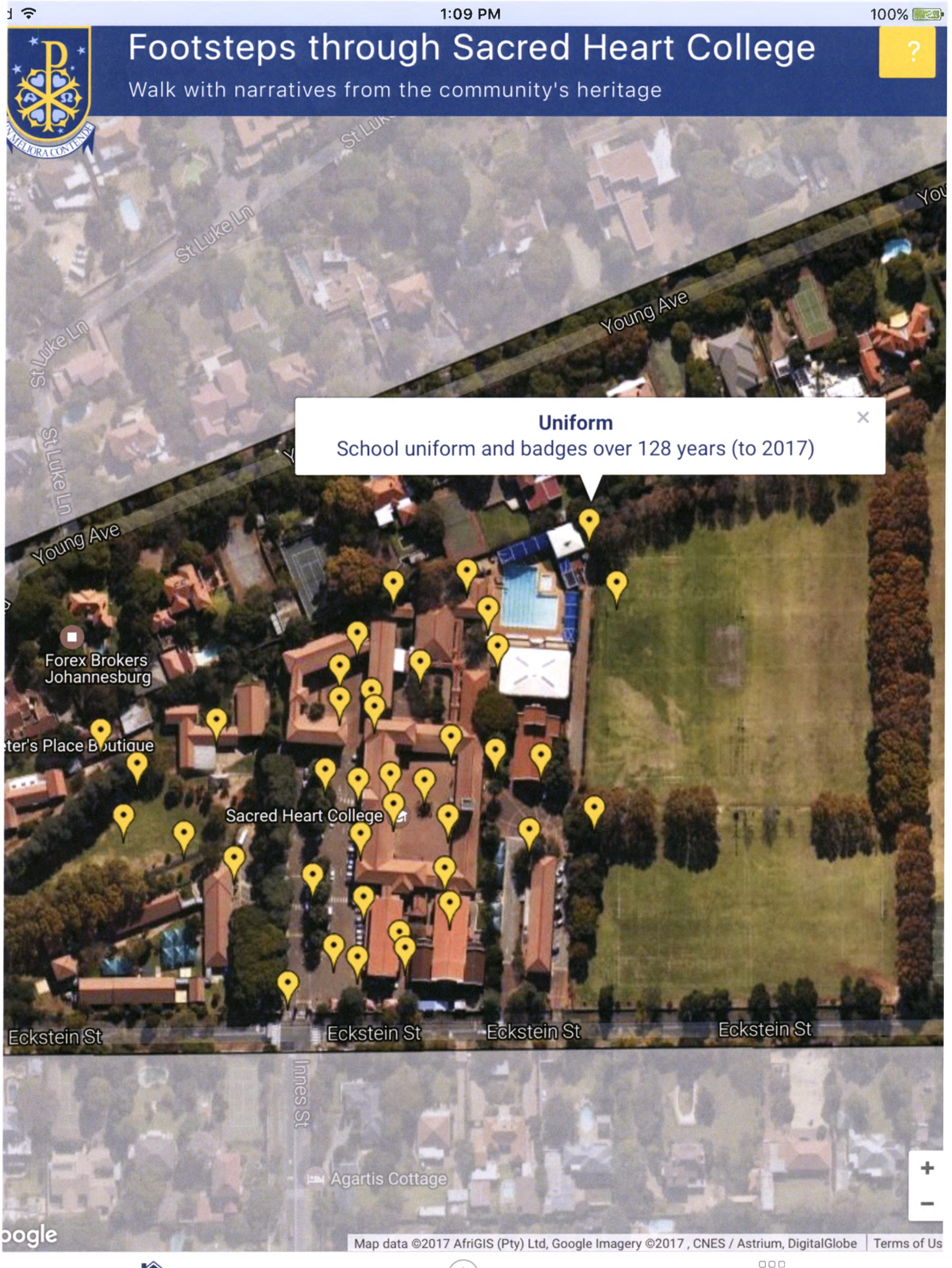
Image: Sacred Heart College

Alumnus Chantal Moonsammy, Springbok Gymnast, Commonwealth Games 2006 (aged 14).

[show less]

Sacred Heart College provides a wide range of sports within the school timetable and gives access via extra-curricular coaching to additional sports. These include gymnastics (through Aerials Rhythmic Gymnastics Club, run by Linda Giuricich at the school for 36 years, and continuing still), ballet (previously through the Beverly Fulton Blow School of Ballet until the retirement of Beverly Fulton Blow in 2016 after 36 years at the College, and today through the Michele Le Roux School of Ballet) and karate (the Kyokushin School with Steve Helm).

Sugar Plum Fairies in the 1974 Production.(Image: Marist Archive)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Footsteps through Sacred Heart College
Walk with narratives from the community's heritage
?
Uniform
School uniform and badges over 128 years (to 2017)
St Luke Ln
Young Ave
Forex Brokers Johannesburg
Sacred Heart College
Eckstein St
Eckstein St
Eckstein St
Eckstein St
Innes St
Agartis Cottage
Map data ©2017 AfriGIS (Pty) Ltd, Google Imagery ©2017 , CNES / Astrium, DigitalGlobe
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Image: Marist Archive

1912, Br Leudomire and his class (form 4) at Sacred Heart College at Koch Street. There was no set uniform. Boys were asked to dress as similarly as possible.

[show less]

The Brothers however always wore 'uniform' when performing their duties at school. Their black soutanes (robes) with white starched split rectangular collars earned them the nickname "crows" amongst the boys both at Koch Street and at Observatory.

The first official and compulsory uniforms were introduced at the former Marist school in Pietermaritzburg (then Maritzburg) in 1927 by then Principal Br Paul-Camille. This consisted of a blue blazer with a braid of alternate sections of blue and gold around the edges of the lapel, pockets and cuffs. Br Paul-Camille, who had been stationed at the Cala Marist Brothers College in then Tembuland in the early 1900s, possibly took the idea from the blue and gold uniform worn by cadets there at the time. The earliest evidence of the blue and gold combination as "Marist" in South Africa is in the 1903 edition of the Marist College Uitenhage magazine called "Blue & Gold". As the Uitenhage college was the fifth Marist school to open in South Africa, it is likely that these colours had already been adopted at the earlier schools in Cape Town and Port Elizabeth, but no documentation exists to confirm this. Br Paul-Camille became Principal at Sacred Heart (Observatory) in 1935.

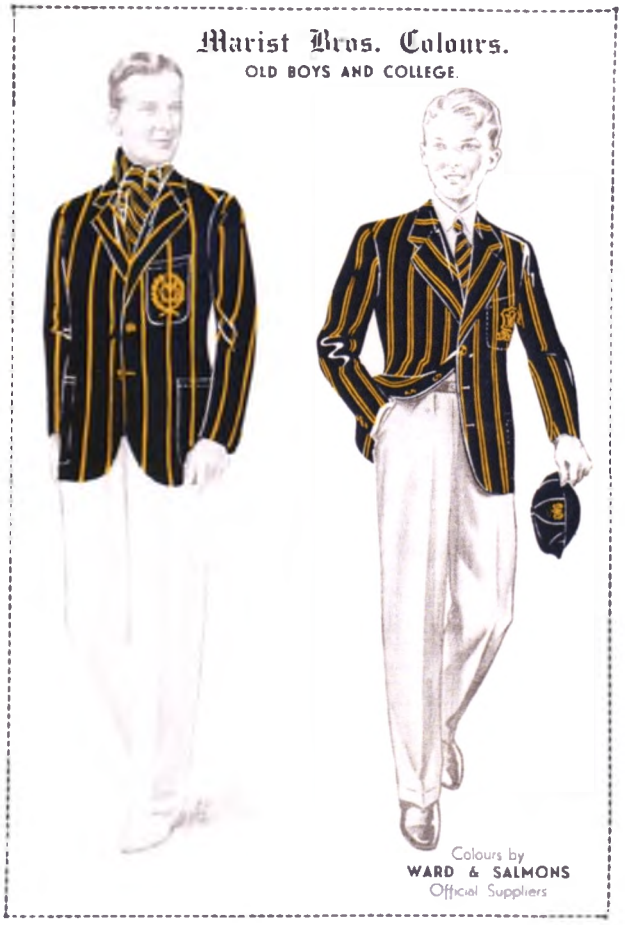


Image: Marist Archive

Advert from the 1938 Maristonian.

[show less]

In 1933, the striped blazer replaced a plain blue blazer with a blue and gold edging after the Provincial Council of South African Marists' resolution:

> "The uniform of all Marist schools in the country must include a light navy-blue blazer of Venetian cloth with pairs of gold-yellow stripes an eighth inch wide and an eight inch apart, at a distance of 1 ½ inch between each pair."

The Marist Centenary Digest (1967) explains the blue and gold combination:

> "Some claim that the colours were brought to South Africa from St Joseph's College at Dumfries in Scotland. Others say that the blue was chosen for Marist (blue for Our Lady) and the gold from the white and gold of the Papal colours... that blue is the colour of the heavens which bids us cherish the highest ideals; and that gold represents the sterling qualities of character which the Brothers endeavour to instil in their pupils."

Image: Caroline Kamana

The first badge used on Sacred Heart College blazers.

[show less]

M.B.C stood for Marist Brothers College and was emblazoned below the badge with the Marist monogram AM at Sacred Heart Colleges at Koch Street and at Observatory. The monogram consists of the letters A and M intertwined representing the Marist's motto Ad Jesum per Mariam (To Jesus through the way of Mary). AM as a Catholic monogram (usually standing for Ave Maria – praise/hail Mary) is not unique to the Marist Brothers but AM in this distinctive yellow and blue script is internationally associated with the Marist family.

This blazer crest, with M.B.J, is still used on 'ordinary' blazers (as opposed to Honours blazers) at St David's College, Inanda and at Marian College, Linmeyer. Blazer badges in the past were not necessarily the same as that of the school badges or crests; today, however, the College crest is the one that appears on the blazer badge.

Image: Caroline Kamana

1926, a new crest for Sacred Heart College, Observatory.

[show less]

This badge shown was used on Honours blazers only (with varying blues and widths of stripes used until the 1980s) and was used only until the 1960s. After that it was used as a blazer badge for 'ordinary' school blazers in the 1970s. Today plain blue blazers recognise outstanding academic, sports and cultural achievement as well as community service. In order to get a blue blazer, High School learners first have to be awarded a gold badge and then a scroll. LLC Presidents wear plain blue blazers with a gold piping (rather like the first school blazers). The badge shown has three gold stampers in the top right segment, similar to the crest of the City of Johannesburg and an allusion to the location of the College being in the mining town. The left-hand symbol is the lamp of learning and below it is the AM monogram. The reason for the addition of the green and red was perhaps was a way to include the two other school house colours not represented by the blue and gold already in the crest. The school motto 'In Meliora Contende', meaning 'strive for better things', is embroidered at the bottom of the badge.

Image: Marist Archive

The Sacred Heart College badge designed in 1980 when the school became co-educational.

[show less]

This badge was designed by Sister Mara O.S.U. who was Deputy Principal of the Junior Primary school at the time. It combined symbols from the three schools that joined together in 1980. These three schools were Sacred Heart College Observatory, Holy Family Convent, Yeoville and St. Angela's Convent, Bezuidenhout Valley. The AM monogram for Sacred Heart College (or Marist Obs) is preserved in the badge. The Holy Family Convent (which continued to house the Sacred Heart nursery school until the 1990s) shamrock, representing the Holy Family (Jesus, Mary and Joseph), is found at the bottom right. The seven stars in the Ursuline badge (for St Angela's Convent was run by the Ursuline Order) are arranged in the constellation of Ursula Minor. In this badge the seven stars are rearranged and attached to the Cross, the symbol of Christianity, which bound all three schools together. The Cross was represented with a crook at the top. A crook is used by both Bishops and shepherds – for both it is a tool that speaks to the care and management of a flock.

Image: Marist Archive

1980, Standard 2 class wearing a selection of different blazer badges. Ms Field, their class teacher, remains a member of the teaching staff at the College today having started at the school in 1978.

[show less]

Both the Primary and High Schools were permitted to wear a mix of blazer badges until the mid 1980s in the years immediately after the amalgamation of schools. In this image you can make out at least three (the old and new badge at Sacred Heart, and the Ursuline badge). The dresses worn by the girls were also a mix of styles – today's 'banana dress' is an adaptation of the dress that came from Holy Family, Yeoville (seen on the girl on far left). Another style of dress, a pinafore with collarless shirt underneath, from St Angela's, was also worn (seen on the girl in far right of picture).

In 1986 the College proposed a two section High School with either Afrikaans or English offered as the medium of instruction (rather than only English). In addition, Sotho, French, Portuguese and Italian were offered as second languages. Though the whole school (Nursery, Primary and High School) was to retain the name Sacred Heart College, the High School was renamed Observatory College/Kollege. Both instruction medium groups were combined for sporting and cultural activities but split for Languages, Mathematics, Physical and Social Sciences. This dual first language programme lasted only a couple of years.

Image: Caroline Kamana

The Sacred Heart College blazer and school badge in 2017.

[show less]

This badge, created in 1985 by Kobus Esterhuizen, symbolised the Afrikaans/English initiative, but has lasted for at least thirty years longer than the initial reason for its design. The Cross with crook is set within a Huguenot Cross to signify the union of both the Catholic and Reformed theological traditions within the mediums of instruction to be offered. The Alpha and Omega, the first and last letters of the Greek alphabet, used together signify wholeness, and were incorporated to symbolise the diverse (religious, racial and cultural) and co-educational nature of the school. The hearts in the centre are the three petals of the Holy Family shamrock and a fourth for the Sacred Heart of Jesus. The stars from the Ursuline badge (only five can be seen, the other two are artistically 'hidden' behind the logo) are those of the constellation Ursula Minor (or little bear), which points to the Pole star, traditionally the star towards which one looks to for direction. As such, the badge speaks to more than just the dual language programme that it was created around, but commemorates the union of three schools and celebrates the diverse and inclusive nature of the College community.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

?

Sports 'Then'

Some of the sports no longer played at the College

Image: Marist Archive

1940s; Plane Tree Avenue (the horizontal row of trees in centre of picture) is still very young.

[show less]

The open veld of Observatory provided the Brothers with the opportunity to not only build a new school but to create expansive playing fields for sports that would have been impossible in the residential suburb of Doornfontein. The purchase of 32 acres on Observatory Ridge meant that the sporting reputation of Sacred Heart College, Koch Street could be maintained and, as history proved, built upon. An article in The Star published in 1965 described the Koch Street school as "a famous sporting nursery" and a "soccer stronghold...[that]... over the years, athletes, cricketers, rugby internationals and tennis players owed both their own greatness, and the splendour they gave to South African sport, to their training at Marists."

The top field was levelled during the late 1920s as it was a rocky waste land. During the 1960s, the fields were given their two-tiered layout. Soil, excavated from Rosebank while building the Mall, was used to raise the topmost fields and thereby create a sunken cricket oval.

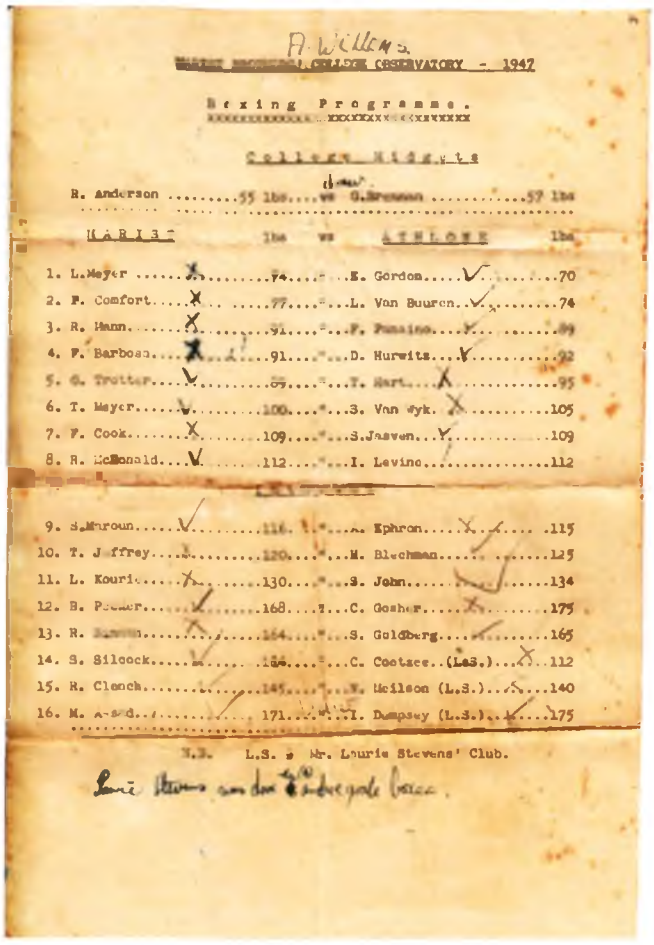
Several sports have fallen out of the curriculum at the College over the years, for a variety of different reasons, and other sports have been added as time goes on.

Image: Marist Archive

1958, Boxing at Sacred Heart College.

[show less]

Boxing was a very popular sport until the late 1950s. A ring, donated in the 1930s by the S.A.N.A.B.A (South African National Amateur Boxing Association), was set up in the Hall for practices and for years Sacred Heart College was the only school in Johannesburg with an actual ring. The boys took part in tournaments against pugilists from other schools and against each other – from the mid 1940s the Boarders vs. Day Boys boxing tournament was an annual calendar highlight. The boxing ring was even set up in the Main Quad for the annual school championships since the sport was popular with spectators, and the crowd drawn to the event was too large to fit in the Hall.



A. Williams

[illegible] COLLEGE CONSERVATORY - 1947

Boxing Programme.

College Midgets

R. Anderson .....55 lbs.... vs G.Brennan .....57 lbs

MARIST	lbs	vs	ATHLONE	lbs
1. L.Meyer			E. Gordon	70
2. F. Comfort			L. Van Buuren	74
3. R. Mann			F. Fanaino	
4. P. Barbosa			D. Hurwitz	
5. G. Trotter			T. Hart	95
6. T. Meyer			S. Van dyk	105
7. F. Cook			S.Jasven	109
8. R. McDonald			I. Levine	112
9. S.Mkroun			A. Ephron	115
10. T. Joffrey			M. Blechman	125
11. L. Kourie			S. John	134
12. B. Power			C. Gosher	175
13. R. [illegible]			S. Goldberg	165
14. S. Silcock			C. Coetsee (L.S.)	112
15. R. Clench			N. Neilson (L.S.)	140
16. M. [illegible]			I. Dempsey (L.S.)	175

N.B. L.S. = Mr. Laurie Stevens' Club.

Laurie Stevens and the Underground Locos.

Image: Marist Archive

1947, Boxing Programme. Marist 'Obs' vs. Athlone Boys.

[show less]

The lightweight school Boxers were known as the College Midgets with the Mighty Midgets (or Marist Midgets) the title going to the Senior or Heavyweight boys. The College boxing trainer and manager for several decades was Jack O'Malley. Des Williams, who represented South Africa in the 1948 Olympic Games as a flyweight, was one of O'Malley's first trainees. Indeed, the 1965 Maristonian lists eight alumni as having represented the country in boxing with one (J. Watson) becoming South African Boxing coach. Stan Silcock also learnt boxing under Jack O'Malley and later became Headmaster of Marian College, Linmeyer.

Image: Marist Archive

1983 1st XV scrum on pitch in front of Science Block.

[show less]

Rugby was played at Koch Street until a few years before WW1. A Koch Street team won the 1899 Transvaal Rugby Junior Cup, captained by Woodburn MacCowat (who later played for Scotland), against Pirates. Then the boys played Rugby League code (13 players per team). But the Brothers College chose to concentrate on soccer so rugby was 'discontinued'. Writing in the 1912 Maristonian, Clarence Becker (a Koch Street alumnus), later national selector for the S.A Rugby Association, took the Brothers to task for having "cold-shouldered" rugby. Brother Valerian, then Principal, explained that " rugger will always be a risky game . . . There is no gainsaying that rugger is a grand game . . . but where small and big boys are so mixed up in the classes . . . we cannot be convinced that rugger is a better game for growing lads than soccer . . ."

Rugby was reintroduced to Sacred Heart College in 1934 as the official winter sport, in line with the Transvaal schools' sports policy. The Transvaal Rugby Union grassed the old soccer pitches and the school adopted the Rugby Union code (playing with 15 players). The boys were coached by professionals and the Brothers. In 1949 the New Zealand All Blacks (whose team had nine Marist Old Boys) visited the College and presented the 1st XV with an inscribed ball. More than the equivalent of a whole rugby team of Springbok players were introduced to the sport at Sacred Heart, including Syd Nomis, who until 2001 held the record for most consecutive games (25) played for the Springboks.

Image: Marist Archive

1981 1st XV Rugby Team. Jeffrey Ho, front row second from right.

[show less]

Rugby was popular with the boys and an important feature of College life for years – games drew large crowds with major opponents being St. David's Inanda, Jeppe Boys' High School, Parktown Boys and K.E.S. However, no match was more popular than the annual Boarders v. Day Boys fixture (providing the boys with an opportunity to create their own traditions, e.g. junior boys rolling out red carpets for the senior players), which set the tone of the spirit of the school at the time. Brother Mario remembers the rugby games in the '60s and '70s being more like clashes than matches and the War Cry being belted out with more than just volume.

Rugby was played at the school until 1986, when the sport was re-replaced by soccer. There were several reasons for this; the admission of black students in the 1970s embodied the College's distancing from the apartheid government's elitist policies; for many, rugby symbolised these colonial hangovers. With the school now co-educational, the hubristic and 'putting-on-a-pedestal' tendencies that the sport engendered were no longer appropriate. Many of the boys at the school were also inspired to play soccer by teacher Mickey Lill, a former English Premier League player. The tragic death of alumnus Jeffrey Ho on the field, playing for an Old Boys' team in 1984, hastened the end of rugby, though this had been coming for some years. A plaque dedicated to the memory of Jeffrey Ho can be found set into the wall by the steps that lead up to the former rugby pitches (now the First Soccer field), directly east of the Science Block.

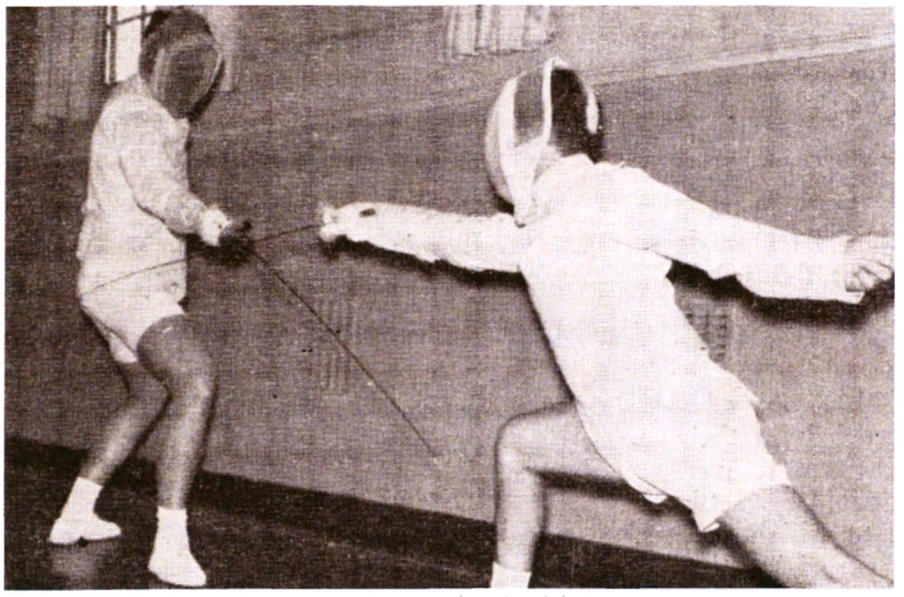


Image: Marist Archive

Sacred Heart College Fencers in 1955.

[show less]

Many curriculum and club sports have been and gone at Sacred Heart College. Reasons for this include differing levels of interest at different times by the boys – sports can go in and out of 'fashion' and specialist teachers come and go. Fencing, judo and baseball are examples of this tendency. Better known for its rugby club today, Pirates started a baseball league when many Americans arrived to join the mining camps in the late 1880s. In the 1950s it was baseball that carried the Pirates' reputation around South Africa – not rugby. Sacred Heart College had its own team that participated in its tournaments.

(Image: Sacred Heart College)

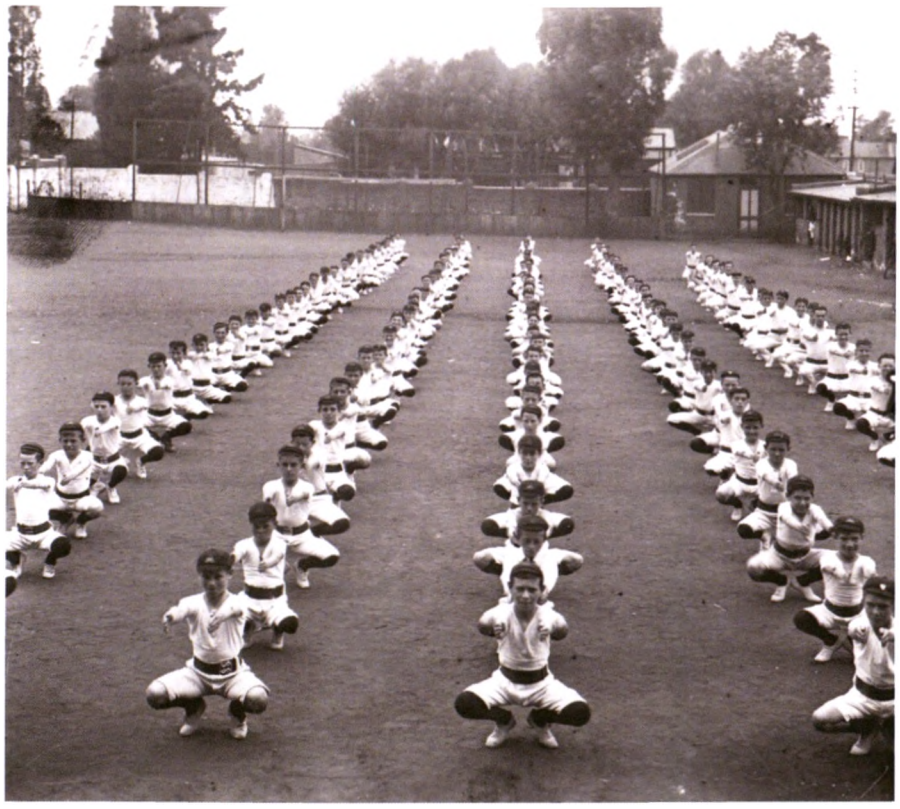


Image: Rory Birkby Photography in Marist Archive

PT (Physical Training) for Junior boys (at Koch Street). PT, fitness drills, was the forerunner to PE (Physical Education) later introduced at Sacred Heart College (at Koch Street and Observatory).

[show less]

Physical Training (and Physical Education today) at Sacred Heart College contributed to the fitness and skill sets of those who entered sporting careers outside of school hours. Many alumni have gone on to represent South Africa in their own particular field. These sports include Judo, golf, billiards, shooting, body building, equestrian eventing, weightlifting, wrestling, gymnastics and softball.

Images: Museum Africa

Silver medal presented to A.Tully in 1900 for 3rd Place in Athletics (100yds). Left-hand image shows the front of the medal, the right-hand image is the back.

[show less]

This silver medal, which measures about 4cm x 4 cm, was awarded to A. Tully in 1900. It was donated by Alec Kaplan and Son (Pty) Ltd to Museum Africa in 1979. Not only have sports themselves evolved over the years at Sacred Heart College, so too have the individual awards. Today, a 3rd place in the 100 meters would be awarded a certificate and ribbon.

Mrs. H. Domoney (right) gets a thank-you kiss from a grateful Mrs. A. Bekker whose valuable chain and medal was lost for nearly three years until found on an East London pavement by Mrs. Domoney.

Woman thrilled when lost medal found after 3 years

EAST LONDON — A [illegible] medal and a rolled gold chain [illegible] Mrs. A. Bekker of East London yesterday.

The chain and medal were [illegible] by Mrs H. Domoney of East London last Saturday on the [illegible] in Beach Road, Bellville.

After finding the medal and reading its value, Mrs. Domoney contacted the Daily Dispatch.

"I had read the Dispatch earlier in the day and was absolutely flabbergasted through the shock when I saw the story about the medal," she said.

"Only when I saw "1895" did I realise it was mine.

"Incredulous and excited, I dashed to the phone with shaking hands. I didn't even have time to stop and look at the phone number in the paper," she said.

The medal was awarded to Roydon O'Grady, youngest [illegible] of her grandmother, Mrs. [illegible] A. O'Grady, and bears the inscription: "Medal, Brothers School Sports, Johannesburg, 1895 — School Champion — R. O'Grady."

Mrs. Bekker remembers first admiring it when she was nine years old. Her grandmother gave it to her in 1931.

The rolled gold chain was also given to her by her grandmother for her 21st birthday.

The chain had a faulty catch and Mrs. Bekker lost it outside the old Colosseum cinema one [illegible]

"I was thrilled when I got my medal," she said.

Old age home may get more ground

EAST LONDON — A plea for more ground was made by the chairman of the East London Senior Citizen's Association, Mr. K. C. Whitfield, at the annual meeting.

"Application has been made to the city council for another 10,2 hectares which, if granted, will more than double the size of the present available at Fairlands.

Image: Daily Dispatch in Marist Archive

The East London publication, Daily Dispatch (May 1973), recounts the tale of a Marist medal awarded in 1895 to Roydon O'Grady, school athletics champion, highlighting both the sentimental and monetary value of such pieces.

[show less]

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Mrs. H. Domoney (right) gets a thank-you kiss from a grateful Mrs. A. Bekker whose valuable chain and medal was lost for nearly three years until found on an East London pavement by Mrs. Domoney.

Woman thrilled when lost medal found after 3 years

EAST LONDON — A 78-year-old medal and a rolled gold chain lost in September, 1970, was returned to its owner, Mrs. A. Bekker of East London yesterday.

The chain and medal were found by Mrs. H. Domoney of East London last Saturday on the pavement in Beach Road, Nahoon.

After finding the medal and realising its value, Mrs. Domoney informed the Daily Dispatch.

A story on the missing medal was published in the Daily Dispatch yesterday and Mrs. Bekker realised her long lost medal had been found.

"I had read the important stories in the paper and was idly glancing through the shorter ones when I saw the story about the medal," she said.

"Only when I saw "1895" did I realise it was mine.

"Incredulous and excited, I dashed to the phone with shaking hands. I didn't even have time to stop and look at the phone number in the paper," she said.

The medal was awarded to Roydon O'Grady, youngest brother of her grandmother, Mrs. F. M. O'Grady, and bears the inscription: "Marist Brothers School Sports, Johannesburg, 1895 — School Champion — R. O'Grady.

Mrs. Bekker remembers first admiring it when she was nine years old. Her grandmother gave it to her in 1931.

The rolled gold chain was also given to her by her grandmother for her 21st birthday.

The chain had a faulty catch and Mrs. Bekker lost it outside the old Colosseum cinema one [illegible] night.

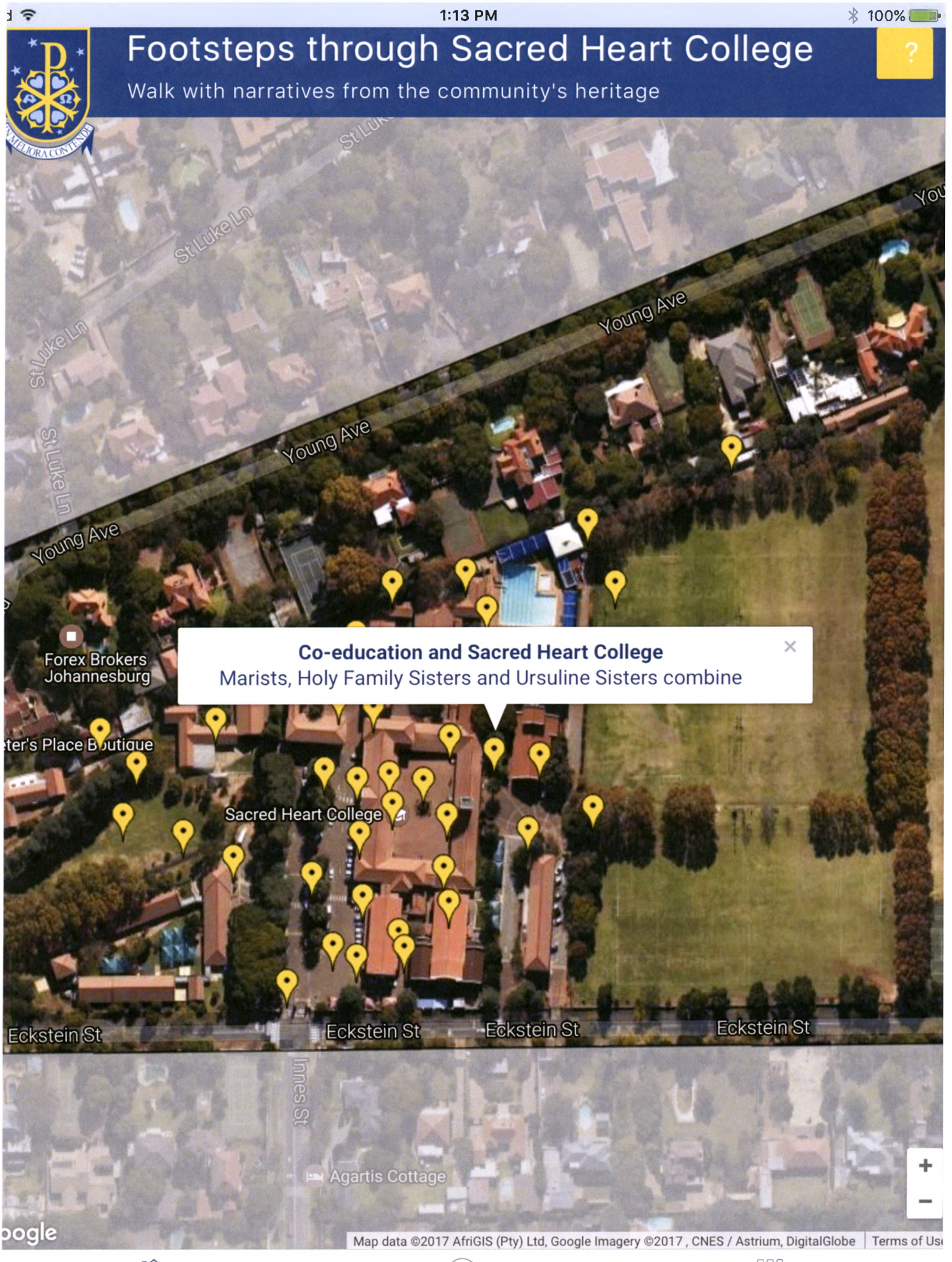
granny down by losing it. I am so thrilled."

She said she could not thank Mrs. Domoney enough. — DDR.

Old age home may get more ground

EAST LONDON — A plea for more ground was made by the chairman of the East London Senior Citizen's Association, Mr. K. C. Whitfield, at the annual meeting.

"Application has been made to the city council for another 10,2 hectares which, if granted, will more than double the size of the ground available at Fairlands,"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Footsteps through Sacred Heart College
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St Luke Ln
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Co-education and Sacred Heart College
Marists, Holy Family Sisters and Ursuline Sisters combine
Forex Brokers Johannesburg
Sacred Heart College
Eckstein St
Eckstein St
Eckstein St
Eckstein St
Inness St
Agartis Cottage
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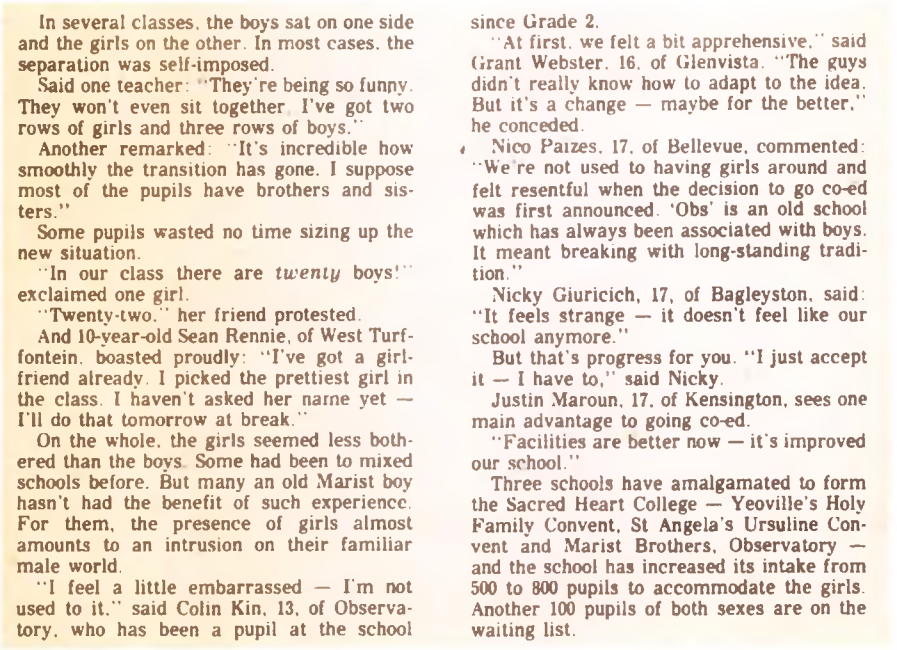
Image: Sacred Heart College

The school crests of the three schools that amalgamated in 1980 to form Sacred Heart College. From top: Holy Family Convent, St Angela's Convent and Marist Brothers' Observatory.

[show less]

In 1980, when three Catholic educational foundations came together into one school, the school known colloquially as Marist Brothers' Observatory reverted to its religious name, 'Sacred Heart College', which dated back to the late 1920s, but was rarely used.

The symbolism present in the three schools' individual crests was incorporated into a new school badge and crest for Sacred Heart College. The stars from the Ursulines, the trefoil from the Holy Family and the Marist colours were combined into one badge. A more detailed account of the amalgamation of the three school crests can be read about in the slides that relate to the school's uniform.



In several classes, the boys sat on one side and the girls on the other. In most cases, the separation was self-imposed.

Said one teacher: "They're being so funny. They won't even sit together. I've got two rows of girls and three rows of boys."

Another remarked: "It's incredible how smoothly the transition has gone. I suppose most of the pupils have brothers and sisters."

Some pupils wasted no time sizing up the new situation.

"In our class there are *twenty* boys!" exclaimed one girl.

"Twenty-two," her friend protested.

And 10-year-old Sean Rennie, of West Turffontein, boasted proudly: "I've got a girlfriend already. I picked the prettiest girl in the class. I haven't asked her name yet — I'll do that tomorrow at break."

On the whole, the girls seemed less bothered than the boys. Some had been to mixed schools before. But many an old Marist boy hasn't had the benefit of such experience. For them, the presence of girls almost amounts to an intrusion on their familiar male world.

"I feel a little embarrassed — I'm not used to it," said Colin Kin, 13, of Observatory, who has been a pupil at the school since Grade 2.

"At first, we felt a bit apprehensive," said Grant Webster, 16, of Glenvista. "The guys didn't really know how to adapt to the idea. But it's a change — maybe for the better," he conceded.

Nico Paizes, 17, of Bellevue, commented: "We're not used to having girls around and felt resentful when the decision to go co-ed was first announced. 'Obs' is an old school which has always been associated with boys. It meant breaking with long-standing tradition."

Nicky Giuricich, 17, of Bagleyston, said: "It feels strange — it doesn't feel like our school anymore."

But that's progress for you. "I just accept it — I have to," said Nicky.

Justin Maroun, 17, of Kensington, sees one main advantage to going co-ed.

"Facilities are better now — it's improved our school."

Three schools have amalgamated to form the Sacred Heart College — Yeoville's Holy Family Convent, St Angela's Ursuline Convent and Marist Brothers, Observatory — and the school has increased its intake from 500 to 800 pupils to accommodate the girls. Another 100 pupils of both sexes are on the waiting list.

Image: Rand Daily Mail in Marist Archive

'Oh brother! It's girls, girls and more girls!' Rand Daily Mail 12.01.1980

[show less]

This article from the Rand Daily Mail gives some of the student perspectives on the merging of the three schools. Learners from both the Ursuline and Holy Family Convents, as well as many Sisters and their lay staff, came to Sacred Heart.

Brother Neil McGurk explained that the decision to become co-educational was not only a practical solution for the female pupils when the two Convent schools decided to close. It brought together the already intertwined educational heritages of the three congregations, but it also hinged around something deeper:

> "For many of us the cultural context of the emerging South Africa required transforming the male hubris of the all-boys school, which had dominated much of the sporting and cultural activities of Sacred Heart College in the past. However, it was not a popular decision at the time with those traditionalists who had epitomised a good education for boys with such a hubris, which seemed to be required for success in the corridors of power in society. The girls did not disappoint. They brought a new human quality to the College's social, cultural and spiritual life, and quickly rising to leadership roles, they assisted in re-defining the nature of those roles."
>
> *Brother Neil McGurk, 2015*

Image: Marist Archive

The farm in Kensington that belonged to the Ursuline Sisters, and where St. Angela's Convent was established in 1914.

[show less]

Founded by St Angela de Merici in the 1500s, The Ursuline Order of Sisters began as a group of women called to teach girls. This was long before formal education of girls was accepted as the norm. At first, the women lived with their own families but, as their mission became more focused on structured education and the provision of schools, it was decided that they would live together in religious communities where teaching could be done alongside communal prayer. Angela Merici chose St Ursula as the patron saint for the order as she prayed before an image of St Ursula in the church of San Francesco, Brescia (Italy). The first community was established at Brescia. Angela was deeply influenced by the legends surrounding Princess Ursula, a young woman whose faith in God was stronger than death, and who was martyred in the 3rd century along with a group of pious women.

A group of Dutch and British Ursuline Sisters arrived in South Africa in 1895 and settled in Barberton. By 1889 this town had collapsed as a mining centre. The Ursuline Sisters came to Johannesburg and took over a school in Braamfontein first established by the Holy Family Sisters; an early joint mission between congregations that were to reunite within Sacred Heart College one hundred years later. The Braamfontein school closed in 1907 and the Sisters transferred to Krugersdorp (later moving to Roodepoort and selling their site to the La Salle Brothers). Not long after their school was established in Krugersdorp they turned their farm land in Bezuidenhout Valley into the Convent School of St. Angela's, which existed from 1914 until its merger with Sacred Heart in 1980. Another Ursuline school, Brescia House, was established in Bryanston in the 1960s, and still exists today.

Image: Catholic History Bureau

Some of the first pupils to be registered at Holy Family Convent, End Street. C.October 1887 - December 1889.

[show less]

The Holy Family of Bordeaux is a Catholic congregation formed by Pierre-Beinvenu de Noailles in 1820. Three young girls came to the newly ordained priest for spiritual direction, inspiring him to establish a sisterhood inspired by imitation of the Holy Family (Mary, Joseph and Jesus) and devotion to the three-in-one Christian concept of the God as a Trinity (Father, Son and Holy Spirit). The Sisterhood was to go on to have several branches, each with a special focus such as nursing, teaching and Christian mission.

Holy Family Sisters were invited to Johannesburg by Fr Monginoux O.M.I. (who also invited the Marist Brothers to the city). They arrived in 1887 and established a convent school at End Street in Doornfontein, at the junction of Fox and Smal Streets. End Street was so named because at that time, in the 1880s, it formed the far eastern boundary of the city; the east 'end' of Johannesburg, with Fordsburg being the furthest settlement to the west. The Doornfontein area was entirely residential at the time. Boys from the Holy Family Convent were some of the first pupils to move over to the newly established boys' school, Marist Brothers College at Koch Street, in 1889. Perhaps some of the boys in this picture were amongst those to attend Koch Street.

The Holy Family Sisters, from their beginnings in Johannesburg in the 1880s, flourished and set up several convent schools in the city. By the 1960s they had 100 Sisters, split between convents in Yeoville, Kensington, Victory Park, Parktown and Coronationville, and a further 140 Sisters in the rest of South Africa. The Holy Family Schools in Parktown and Coronationville remain today.

Image: Marist Archive

1906, Eucharistic procession at End Street Convent with girls from The Holy Family Convent and boys from Sacred Heart College, Koch Street.

[show less]

This image shows an example of some of the shared activities between the girls' and boys' schools, as the schools were single sex at that time. This also appears to have been a racially mixed congregation, indicating something of the inclusivity of the Marist and Holy Family Congregations in the early 1900s.

Holy Family Convent at Yeoville, which merged with Marist Brothers' College, took boys until Standard 2 only. From Standard 3 most of those boys, including Brother Neil (later Principal of Sacred Heart), attended Marist Obs. Brother Neil and Beverly Fulton Blow, ballet teacher at Sacred Heart College from 1980-2016, were in the same junior primary classes together at Yeoville Convent. Some current staff and learners can trace family connections to one of the three schools that merged in 1980.

Image: Marist Archive

Ursuline Girls perform at a dramatised Mass in the Hall at Sacred Heart College, Koch Street in 1950.

[show less]

Another example of the communal activities between learners of the three schools that later merged can be seen here in the performance of Ursuline girls in the hall at Koch Street in 1950. Not only were the Catholic congregations coming together, but this picture shows three yarmulke-wearing boys, representative of the high proportion of Jewish pupils at both Sacred Heart Colleges in Koch Street and at Observatory. For years, a Rabbi visited the College each week to give the Jewish boys religious instruction, until the numbers of Jewish boys on the roll dwindled to a level that rendered this service unnecessary.

At least three of the pictured girls went on to join the Sisterhood; Maureen Murray at the front right of the picture became Sister Veronica Murray who taught at the Ursuline School in Kensington and later became Headmistress of Brescia House from 1975-1980.

Image: Marist Archive

The Statue of St Angela, in front of the College, in 1985.

[show less]

"If mothers in the world had a thousand children, they would find a place for each one in their hearts," wrote Sister Stella in the 1980 Sacred Heart College yearbook, echoing the words of St Angela, the foundress of the Ursuline Order. The message is similarly understood to that of Marcellin Champagnat's "to teach children well you must first love them and love them equally", and demonstrates the filial bond between the Catholic Orders that came together in the extended family of Sacred Heart College.

This statue of St Angela with a girl represents how the foundress of the Ursuline Sisters' mission began when she gathered women to dedicate themselves to the teaching of girls, particularly impoverished girls, at a time when formal education for girls was unheard of. This statue came to Sacred Heart from the St. Angela's Ursuline Convent in Kensington in 1980 and was first installed, after being re-painted in white, on one of the traffic islands in front of the College (as can be seen in this picture). At the Ursuline Convent, the statue was positioned in an alcove above an archway and this niche was, over time, colonised by honeybees. When the Chapel piazza was repaved in 1995, the statue of St Angela was moved to her current position between the Memorial Chapel and the main quad tunnel. It was at this time that the explanatory plaque under the statue was added.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

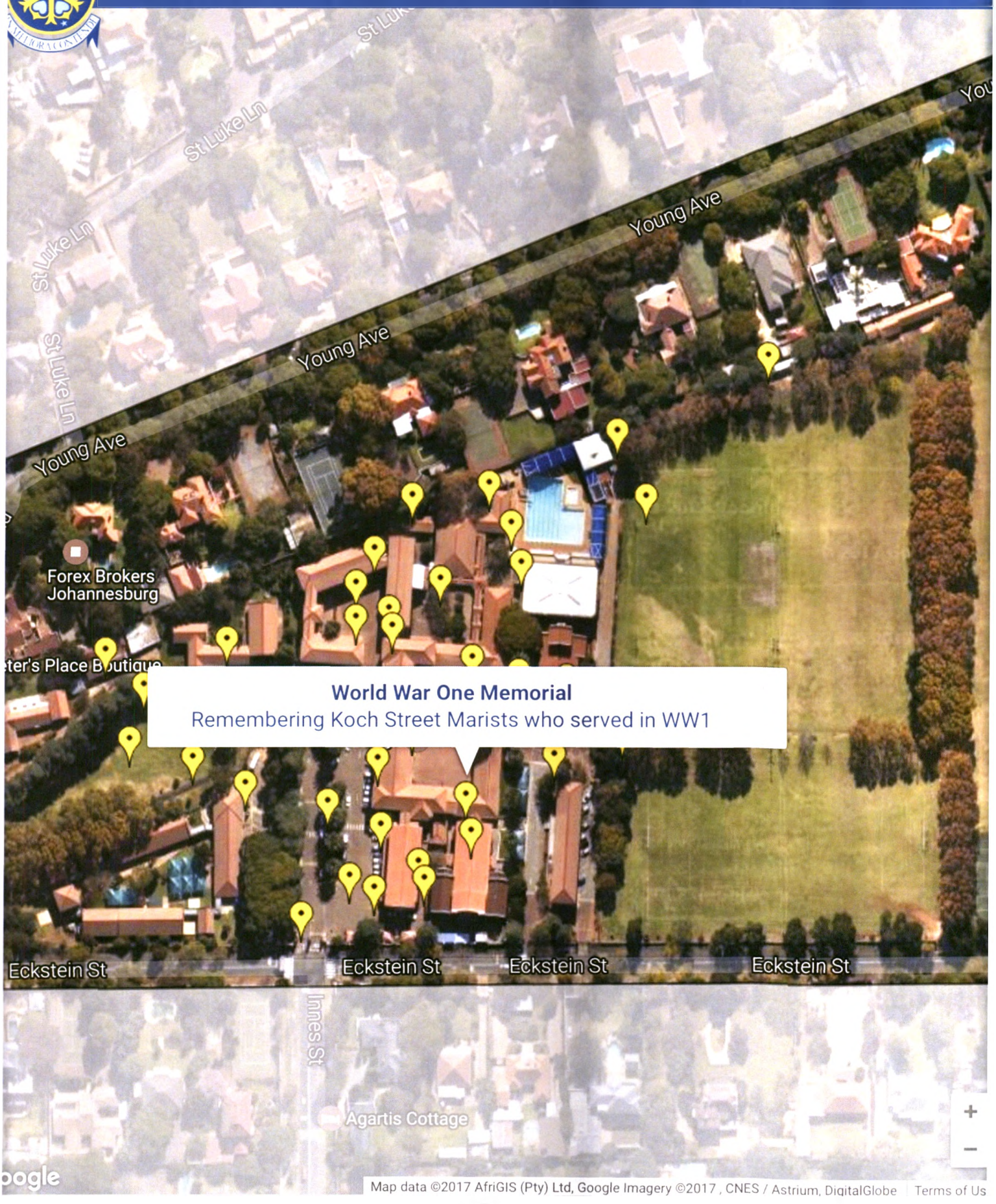


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Image: Caroline Kamana

Memorial plaque mounted in the school hall to the memory of those who died in WW1.

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This plaque found in the school hall is a memorial to Koch Street Old Boys who died in service during WW1 (1914-1918). The plaque was erected by the Old Boys Association in memory of their peers. There are 49 names listed and it is emblazoned with the Marist International crest and two springboks, the symbol used by South African soldiers in WW1. The Koch Street exam records list every boy who sat for Matriculation. G. Adler, the first alphabetically listed, was a Matric in 1910. A. Freedman, Matric 1911; A. Rennie, Matric 1912. The 1912 Maristonian describes some of its Old Boys; G.O.Veit who was born in 1890 (thus between 24 and 28 when he was killed in action) as a solicitor who still enjoyed cricket and hockey. Each one of the 49 will have been recorded in school annals; mentioned here are but four. The year in which they sat Matric serves as a stark reminder of the youths that these 49 Marist boys were when they were killed in action.

Image: Caroline Kamana

Springbok atop the ceremonial mace of the (now disbanded) Marist Brothers Cadet Corps.

[show less]

The springbok sits atop the ceremonial mace, still kept by Sacred Heart College, along with the Cadet Corps ceremonial sword, that was used by the Marist Brothers Cadet Corps. It would have been used at military inspections, pageants and for drills.

The mace is made of a dark wood, perhaps mahogany, with silver plating and measures 150 cm in length.

Image: https://www.etsy.com/au/listing/196162545/antique-wwi-era-springbok-south-african

Hat pin worn by soldiers of the South African Infantry Brigade in WW1 with springbok emblem and as such certainly worn by Marist pupils serving in WW1 (unless they were pilots or sailors as a few were).

[show less]

The motto was that of the Union of South Africa, post 1910, and referred to the strength perceived to have been created when combining the Boer Republics (Transvaal and Orange Free State) with the two British Colonies (Cape and Natal) and signified the union of Afrikaans and English speaking South Africans in a common South African identity. The nickname "Springboks" stayed with South African servicemen and women throughout the First and Second World Wars. Today it is a nickname more readily associated with South African sports teams.

The South African Infantry Brigade was formed of four battalions. Soldiers from the then Transvaal, hence Marist boys from Sacred Heart College in Koch Street, would have formed part of either the 3rd or 4th regiments.

Video: NationalMuseumsScotland on YouTube.com

Nancy the springbok was an actual springbok mascot who accompanied the 4th regiment of the South African Infantry Brigade to Egypt and France during WW1.

[show less]

Nancy, preserved after her death, was displayed from 1958 at the Johannesburg National Museum of Military History where she remains part of their collection of war-related artefacts.

Image: E. Bacon/Topical Press Agency/Getty Images

The British team for the Schneider Trophy standing in front of two seaplanes at Calshot, UK. Flight Lieutenant Samuel Kinkead second from right (9th August 1927).

[show less]

Flight Lieutenant Samuel Marcus Kinkead R.N.A.S, D.F.C Bar, D.S.C Bar and D.S.O, born in 1897, was a matriculant at Koch Street in 1911. After leaving Sacred Heart College, S.M. Kinkead trained with the R.F.C and became a highly skilled fighter pilot during WW1 and speed aviator afterwards. He died during an attempt to break the world record for the fastest ever recorded seaplane flight in 1928.

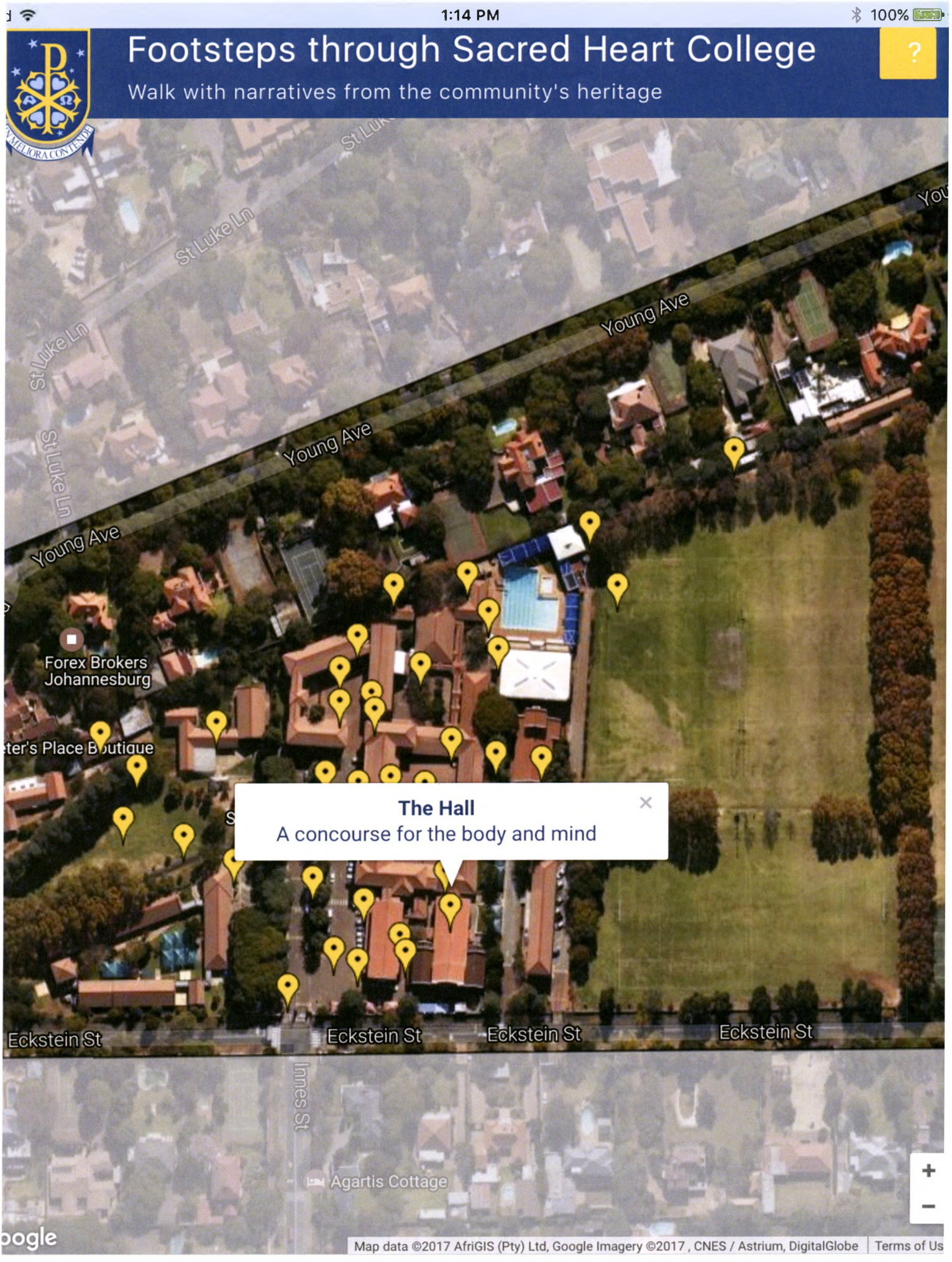
S.M.Kinkead's elder brother, Thompson Calder Kinkead, also an alumnus of Sacred Heart at Koch Street, was killed during WW1 in a flying accident in 1917. Second Lieutenant T.C.Kinkead is remembered as one of the 49 names on the WWI memorial plaque.

Image:
http://www.theaerodrome.com/aces/safrica/saunders3.php

Air Vice Marshall Hugh Saunders, Matric 1907.

[show less]

Along with an alumni of Marist College in Uitenhage, Sir Quentin Brand, Air Vice Marshall Saunders was one of two Old Boys involved in the Battle of Britain in 1942. In WW1 he was awarded the M.C (Military Cross) for gallantry and devotion to duty whilst serving on horseback. In WW2 he transferred to the air force and 1943 he was awarded a CBE in recognition of his services, which entitled him to use the title 'Sir'. He retired from the armed forces in 1953 as Air Vice Marshall, one of the highest possible military rankings. Vice Air Marshall Saunders died in 1987.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Footsteps through Sacred Heart College
Walk with narratives from the community's heritage
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Young Ave
Forex Brokers Johannesburg
The Hall
A concourse for the body and mind
Eckstein St
Innes St
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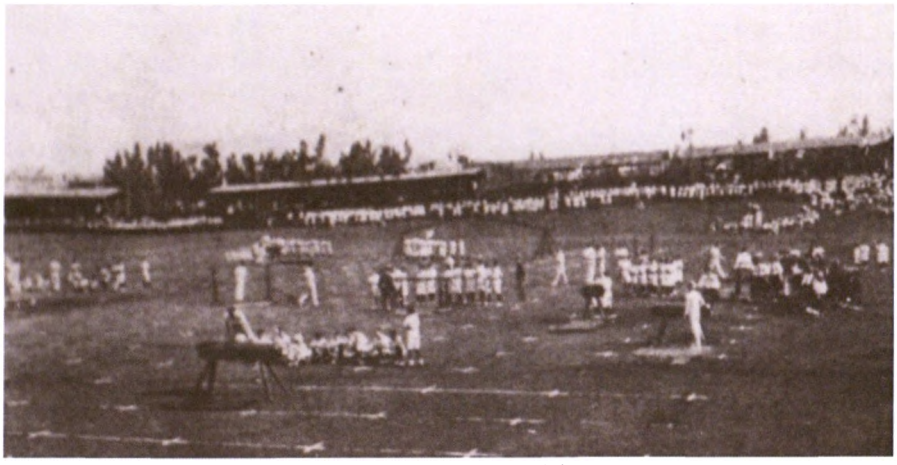

Image: Marist Archive

Sacred Heart (Koch Street) gym display at the Old Wanderers Ground in the 1890s.

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When Sacred Heart College opened in 1889 there was no hall space to use for assemblies or PT (physical training). The school used the open space at the Wanderers Club (not to be confused with the Wanderers Club's new grounds in Illovo), as it was available for use by the public when not in use by the cricket club. It was west of Joubert Park and a few blocks away from the Koch Street school. Today railway tracks run over the Old Wanderers Club grounds as the property was purchased by the railways to enlarge Park Station in the 1930s.

Large crowds of people came to watch the displays by the Marist boys at the Wanderers Club – often many hundreds of spectators. The boys developed such a prestigious local reputation for their displays that they became a much anticipated feature of the annual carnival parade in town. During the South African War, when a curfew was placed on residents of Johannesburg, the entry ticket to the Marist gym display was used as a 'late pass' and therefore much coveted as no one was allowed out after 9pm without a pass.

Image: Rory Birkby Photography in Marist Archive

Senior boys at Koch Street doing PT drills. c.1890-1910.

[show less]

PT is the acronym for physical training, or fitness drills using gymnastic techniques. Today PE, physical education, is a more holistic subject, incorporating fitness skills and techniques for a variety of different sports. The boys shown above are using clubs to develop strength in their arms, using a variety of motions, and to tone muscles in the whole body. The boys wear the uniform that was compulsorary for sports at Koch Street and Observatory in the early days – long trousers for the seniors, a thick clasped belt and leather ankle shoes.

PT at Koch Street, 1898. (Image: Marist Archive)

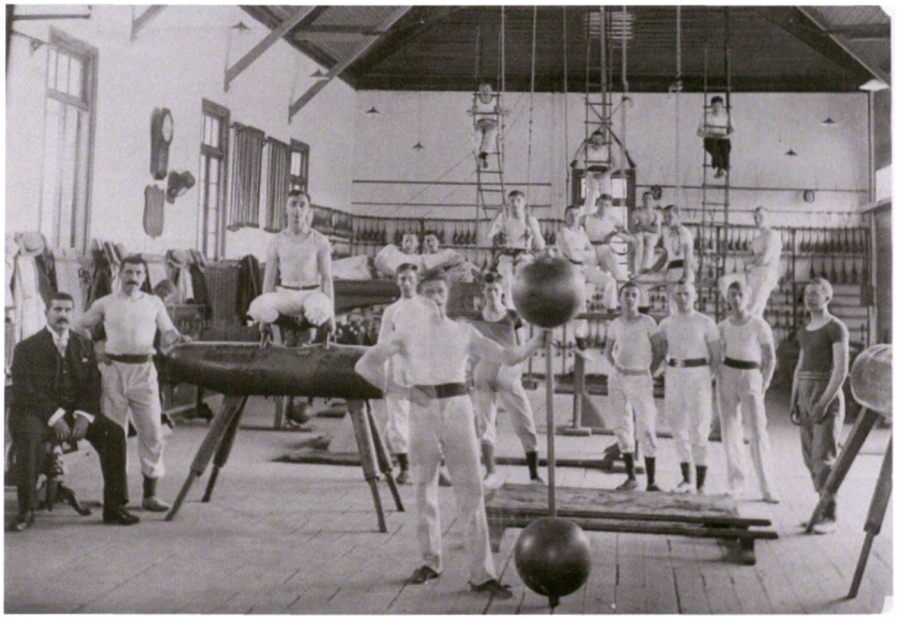


Image: Marist Archive

1895 – the gym at Koch Street is built and used not only by pupils at the school. This picture shows some senior boys (in Marist PT uniform) and some other adults training 'after hours'.

[show less]

There was initially no gym at the Koch Street school, but money was raised by the school and by local businessmen to build a gym for use by the boys and (after hours) residents of the area. Sir Lionel Philips, Randlord and husband of the foundress of the Johannesburg Art Gallery, was one of the largest donors, giving 100 guineas. Frank Fillis, world renowned circus master, organised a special fund-raising matinee in contribution.

The 1895 gym was considered a state-of-the-art and luxurious facility. The gymnastic displays were a huge feature on Johannesburg's early entertainments calendars and the large crowds necessitated the use of the Wanderers and Union Grounds to hold all the spectators. The first gymnastics and PT teacher was killed during the South African War and for a time senior boys took over his classes until a replacement, Mr. Barend Vieyra was found. Mr Vieyra was supported by Mr Jack Lelie (a professional sportsman who also taught the girls at Yeoville Convent in the 1920s and 30s).

Image: Marist Archive

Mr Vieyra pictured with a Koch Street Fencing team.

[show less]

Mr. Vieyra, a Jewish immigrant from the Netherlands who arrived in Johannesburg in 1896 became a favoured teacher at the school, remembered for his echoing around the school of 'von-two-three...von-two-three' to encourage precision in the repetition of exercises. He was considered to have been one of the greatest early South African gymnasts and contributed much to the development of the sport in the country.

Mr. Vierya's son, Herbert Vieyra, a Koch Street alumnus, became an advocate who was legal advisor to the Regent of Basutoland and latterly became a Judge. Herbert Vieyra converted to Catholicism (contrary to the wishes of his family) and became a lay member of the Dominican Order in the 1930s. He is particularly remembered for his dedication to the cause of social justice and his contribution to the SACBC (South African Catholic Bishops' Conference) stance against apartheid in his role as Chair of the Joint Council for Catholic African and Europeans (JCCAE) in the 1950s.

Image: Marist Archive

The Hall at Obs in c.1928.

[show less]

The Hall was built at the same time as the main school building at Observatory and was ready for the opening of the school in 1926. This photograph was taken in the very early days before the installation of the World War One memorial which by 1930 had been installed to the left-hand side of the door in the centre of the back wall. Note the gymnastics apparatus that was fixed into the ceiling. The original ceiling, pressed metal panelling, painted white, can also be seen. The boys here are wearing shorts with their gymnastic kit, which was an addition to the uniform for the junior boys.

Image: Marist Archive

1937 prize-giving in The Hall.

[show less]

The school hall was not only used for gym and PT, but for formal occasions such as prize-giving, as in the occasion shown here. Only very senior boys and staff were allowed to sit on chairs. At Koch Street a new gym was built in 1935, for by then the original one was 40 years old and no longer big enough and the equipment outdated. At Observatory, the 1926 gym was modified several times. In 1938 a stage was added (hence the table just visible on the floor in this image), in 1945 a lighting rig was added to the ceiling and between the 1950s and 1990s further improvements were made, which included modifications to the stage dressing rooms, sound and lighting facilities.

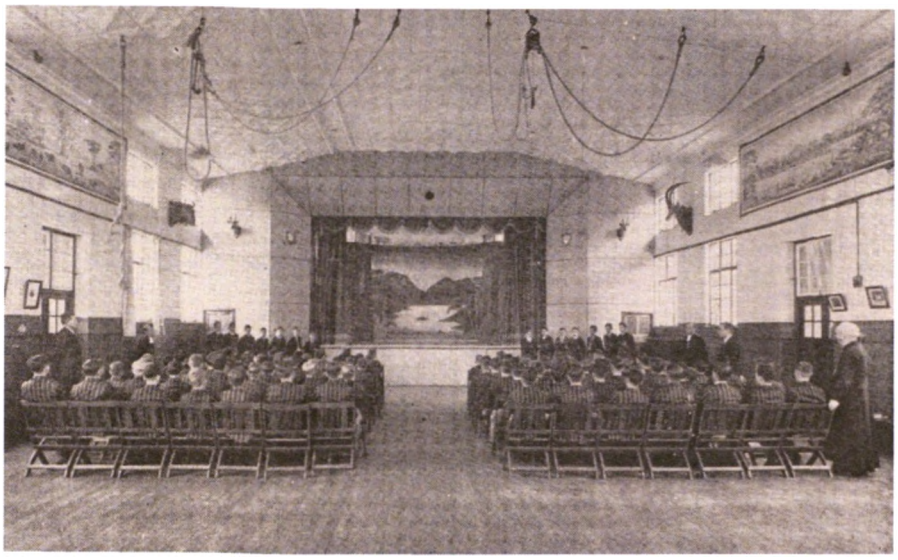


Image: Marist Archive

In 1938 a stage was added to the Hall. This feature was used for college productions and also doubled as the setting for the College Bioscope which entertained boarders and staff at the weekends.

[show less]

As well as being used for indoor sports training and for events like prize-giving and formal dinners the hall was used for drama and other entertainments, much as it is today (though not so much for indoor sports). Showing films had been a regular feature at Sacred Heart since the early days at Koch Street, days as Brother Frederick had acquired a bioscope for use there. Every Saturday during term time the Hall was turned into a cinema, or bioscope, for the entertainment of the boarders and staff. The 1938 Maristonian records that in that year a 'Talkie' machine was added to the bioscope – much to everyone's excitement, since up until then the movies had all been silent. The addition of the stage created even more of a cinema-like effect.

E. Joffe, who was a boarder in the 1940s, recalls in his memoirs that Saturday evenings were, because of the bioscope, a highlight of the week. Films were usually educational in nature, with the odd 'B' movie comedy or western being shown. Since the reel needed to be changed during the film there were intervals during the screenings and it was at this time that the tuck shop was at its busiest. Joffe also recalls that the Brothers allowed all the staff at the school to watch the films – something of a rarity in those days since there were no picture houses in town open for black audiences.

Image: Caroline Kamana

The Pre-Primary perform a "Musical Medley" in 2016.

[show less]

The Hall continues to be a multi-functional space. Here Colin Northmore leads an app creating workshop for the grades 8 and 9 in 2016.

Image: Caroline Kamana

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

?

Home

Image: Caroline Kamana

The Marist Archive is located at Marist Provincial House (the southern end of the block built in 1931) and contains documents, photographs, books, letters, and artefacts relating to the history of the Marist Brothers in South Africa and the schools they have established (some no longer in existence) over their 150 years in the country.

[show less]

This physical archive is ordered in columned shelving in a small room (c. 4m x 2m), and can be visited by appointment with permission of the Marist Brothers. This rich store of information relating to the heritage of the wider Marist community is not practically accessible to a large audience. The collective archive of the Marist Brothers and of the Sacred Heart College community is however more than this particular physical space. Along with the actual items contained in this space, stories relating to the heritage of the Marists and Sacred Heart are held in the fabric of the buildings, the memories of its members and in the narrative threads that link them all together.

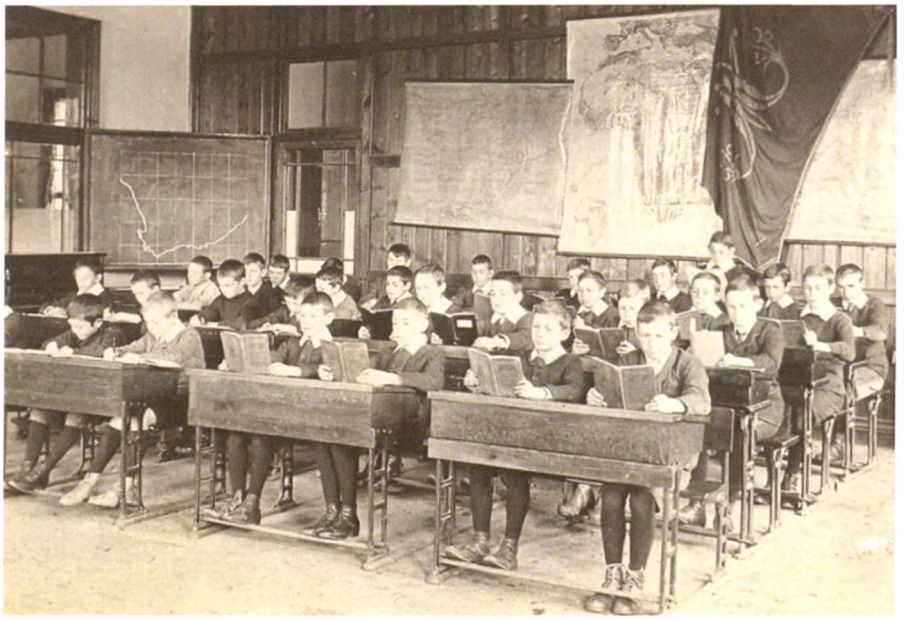
Images: Marist Archive

The Accounts Ledger from the first South African Marist School, St. Joseph's Academy in Cape Town.

[show less]

This example page from the Accounts Ledger of St Joseph's Academy lists purchases by the Brothers in 1872 as including library books, ink mats, 20lbs of chocolate, 2 pigs and ½ lb of snuff.

This fee-paying school was set up in 1867 alongside another Marist School, St Aloysius' School, financed by the Colonial government. St Marcellin's wish 'to give special attention to the poor and neglected' is expressed in this model of free/fee-paying schools running concurrently. At Sacred Heart College the extensive bursary programme in High School and the Three2Six Education Project for refugee children are testimony to this aspect of Marist ethos.



1909, St. Joseph's Academy, Cape Town (Image: Institute of the Marist Brothers (FMS))

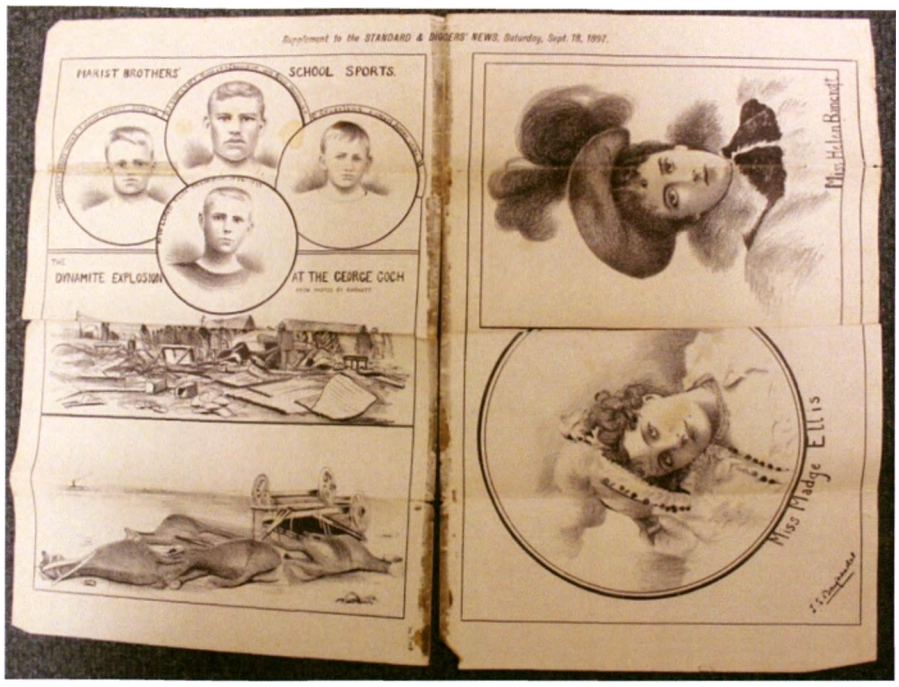


Image: Standard & Diggers's News in Marist Archive

Press clippings that form a picture of what life was like for the wider Marist community in times gone by are kept in the archive. This double page spread features sporting champions from Sacred Heart College at Koch Street, the dynamite explosion at George Goch (the area south of Jeppestown today) and portraits of two young ladies – likely society debutantes.

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In those early days of Johannesburg explosions related to mining were not infrequent. In 1896, at Braamfontein station, an explosives train carrying c.60 tons of dynamite, which had been stood for several days in the sun was struck by a shunting train. A crater 60m x 50m x 8m was created by the blast (heard up to 200 km away) and some 300 people were killed or seriously injured.

In the 1930 Maristonian, Koch Street alumnus C.H.Holden recalled the 1896 blast;

> "It was just about 3.20 in the afternoon of the 19th February – Ash Wednesday – that, while Brother Kieran was taking class, the windows were suddenly blown in. Of course we were all for dashing out to see what it meant but Brother Kieran would not let us go until closing time... I arrived home to find the roof of our house lifted some inches of the wall. This was however a trifle compared to the desolation nearer the scene of the explosion."

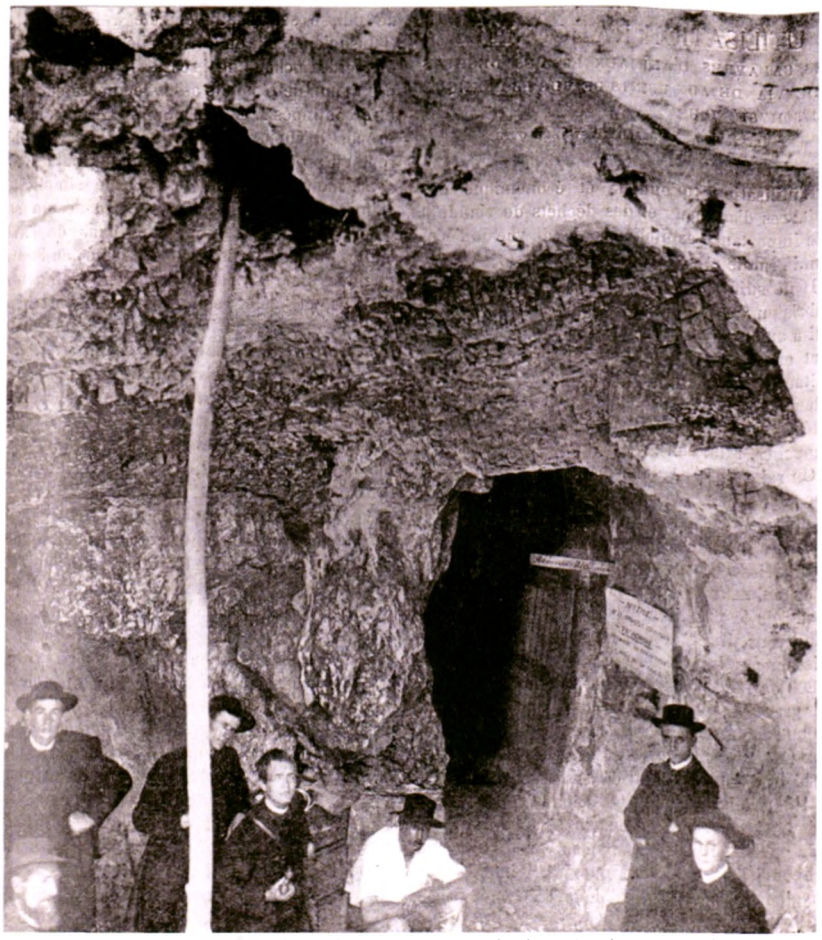

Image: Musee de L'homme, Paris in Marist Archive

c.1895/96, Five (possibly six) Marist Brothers at Sterkfontein Caves with (most likely) Guglielmo Martinaglia, who discovered and blasted open the entrance to the cave (in the white shirt). The late Professor Philip Tobias, one of South Africa's most honoured and awarded scientists (nominated three times for a Nobel Prize) mused that the item that the Brother to the right of Martinaglia was holding might have been the first fossil removed from the cave!

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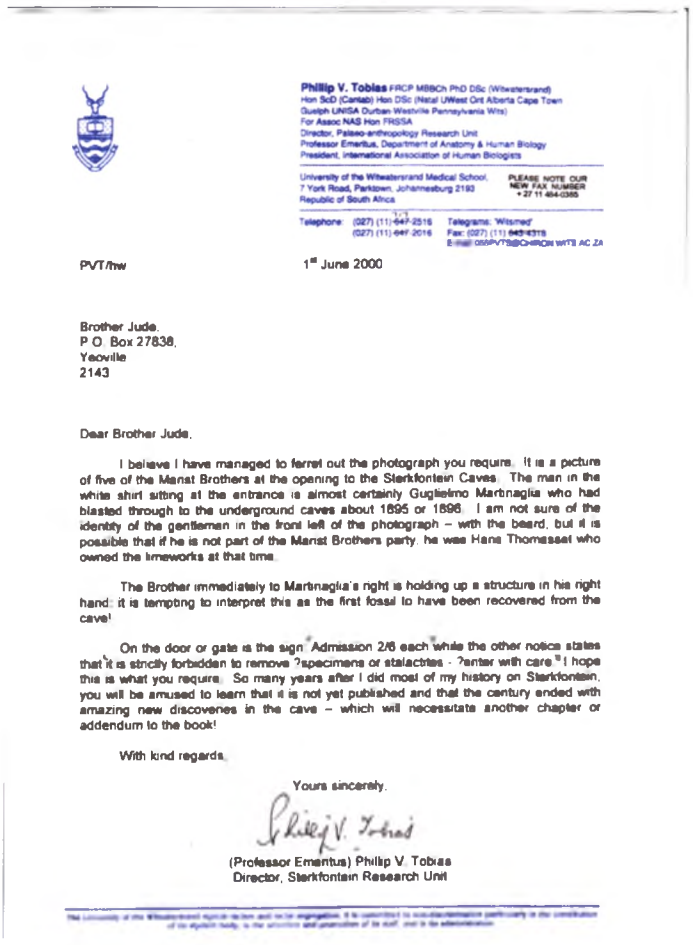
A plaque to honour Martinaglia's discovery of the caves was erected by Wits University to mark the centenary anniversary of the caves' detection in October 1996 and in recognition of this important contribution to scientific and historical research.



Phillip V. Tobias FRCP MBBCh PhD DSc (Witwatersrand)
Hon ScD (Cantab) Hon DSc (Natal UWest Ont Alberta Cape Town
Guelph UNISA Durban Westville Pennsylvania Wits)
For Assoc NAS Hon FRSSA
Director, Palaeo-anthropology Research Unit
Professor Emeritus, Department of Anatomy & Human Biology
President, International Association of Human Biologists

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PVT/hw

1st June 2000

Brother Jude,
P.O. Box 27838,
Yeoville
2143

Dear Brother Jude,

I believe I have managed to ferret out the photograph you require. It is a picture of five of the Marist Brothers at the opening to the Sterkfontein Caves. The man in the white shirt sitting at the entrance is almost certainly Guglielmo Martinaglia who had blasted through to the underground caves about 1895 or 1896. I am not sure of the identity of the gentleman in the front left of the photograph – with the beard, but it is possible that if he is not part of the Marist Brothers party, he was Hans Thomasset who owned the limeworks at that time.

The Brother immediately to Martinaglia's right is holding up a structure in his right hand: it is tempting to interpret this as the first fossil to have been recovered from the cave!

On the door or gate is the sign "Admission 2/6 each" while the other notice states that it is strictly forbidden to remove ?specimens or stalactites - ?enter with care." I hope this is what you require. So many years after I did most of my history on Sterkfontein, you will be amused to learn that it is not yet published and that the century ended with amazing new discoveries in the cave – which will necessitate another chapter or addendum to the book!

With kind regards,

Yours sincerely,

(Professor Emeritus) Phillip V. Tobias
Director, Sterkfontein Research Unit

Image: Marist Archive

Professor Tobias had borrowed the photograph (shown previously) from the Marist Brothers to use during his research on the Caves, which he began in 1966.

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The 'amazing discoveries' that Professor Tobias refers to in his letter are likely to have been the Little Foot skeleton (fossil StW 573), parts of which were found in 1980, but it was only in 1994 that Little Foot was declared a hominid, one of the first early ancestors of man to walk upright. In 1997 the missing pieces of the skeleton were found deep inside one of the caves, the Silberberg Grotto.

Image: Marist Archive

In 2000, the Grade 7s visited Sterkfontein Caves and were fortunate to find Professor Tobias, Professor Ron Clarke and Dr Ali Bacher on site. Here they are pictured together.

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During their impromptu meeting Professor Tobias told the Grade 7s about the Marist connection to the caves. He assumed Guglielmo Martinaglia, an Italian immigrant to Johannesburg, he assumed had become associated with the Brothers through his Catholic faith (he is buried in the Roman Catholic cemetery in Burgershoop, Krugersdorp, only a few miles from the Sterkfontein Caves). It is possible that his son had been enrolled at Koch Street, though no record of a boy by that surname exists in the annals. Perhaps the visit reminded Professor Tobias to return the photo of the Brothers visiting the caves, as by then he'd had it by then in his possession for several years!

Image: Marist Archive

Brother Jordan was Principal of the College in the 1950s and he is pictured here in 1975 three years before his death.

[show less]

Brother Jordan was born Michael Mengele in Bavaria (Germany) and aged 13 entered the Marist Juniorate at Grugliasco in Italy. As a young boy he would have heard the same bell tolling that is rung by the Grade 1s and Grade 12s to mark their entry into and exit from the College; for the Marist Bell was brought from Italy at the request of Brother Jordan to be installed in the newly built Memorial Chapel in 1956.

Brother Jordan came to South Africa in 1937, teaching at all but one of the Marist schools and serving as a Provincial Councillor and Superior in his time. During his years as Principal of the College, Brother Jordan researched the history of the Marist Brothers and Holy Family Sisters from their beginnings and later their presence in South Africa (until the 1950s). The former piece of research is kept in the Marist Archive and has been used as background to many a piece in the Maristonian and College yearbooks.

Image: Marist Archive

Brother Martin Xavier in c.1990.

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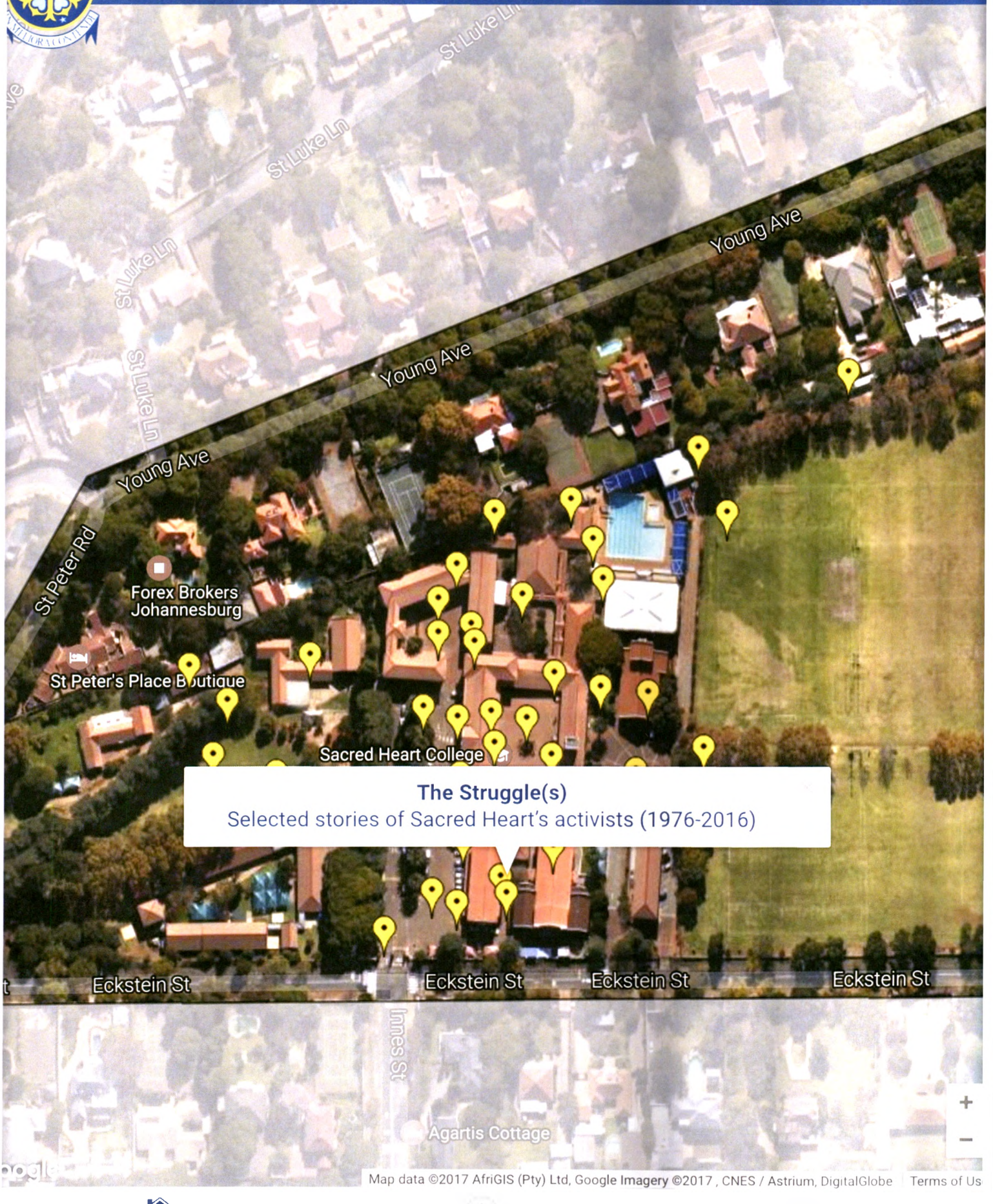
Born Ian Anthony Whiteford, in 1936 (in Johannesburg), Brother Martin was a learner at St Joseph's College in Rondebosch from 1945-1953 where his family moved after the end of the Second World War. Marist Archivist for over 20 years until shortly before his death in 2013, he meticulously ordered and assembled the Archival material kept in the room at Observatory. In the latter years of this work Brother Martin had begun to digitalise many of the photographs and documentation kept in the archive and, in addition, he amassed biographies for almost every Brother appointed to and in South Africa since 1867.

Brother Martin taught Religious Education, Geography, the Cadets and some sports at Sacred Heart College from the 1970s until the mid 1980s. He was also responsible for retreats and pastoral care for both learners and staff at each of the schools he was involved with. He later he moved to St. Henry's, Durban, and then into the Archivist role.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage



Home

Image: Caroline Kamana

The plaque on the front door of the Marist Provincial Offices reads 'I will bless every place where a picture of my heart shall be exposed and honored' around an image of Jesus with Sacred Heart. Eric Molobi, struggle activist, was given refuge at the College in the 1980s. An identical plaque was affixed to the door of his room.

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Sacred Heart College inspires and demands a social consciousness that reflects on and actively seeks practical ways to move forward through the complexity of South African society. Though the College ethos is undoubtedly underpinned by Catholic (specifically Marist) principles, it draws from many cultures and faiths (Islam and Hinduism in particular, since a large number of the school community come from these traditions). Shared values and a deep sense of justice and equality knit together community members into a common order, expressed through love and mutual respect. In fact, it is often most precisely because of the diversity within the Sacred Heart community that traditional values are honed and shared, because each member can reflect on the common threads of humanity that bind them to each other.

The narratives in these slides are by no means a comprehensive collection of all the stories connected to individuals from Sacred Heart's community who have actively contributed (and continue to contribute) towards positive change within society and to transformative dialogue around socio-political issues. Herewith is a selection of some of them.

Image: Marist Archive

Eric Molobi and Martha Molobi, pictured in 2002 at a farewell dinner for then Principal of Sacred Heart, Stephen Lowry.

[show less]

Mr. Lowry, as a worker for the South African Catholic Bishops' Conference (SACBC), and Mr. Molobi were both detained by the government during the 1980s. They were arrested because of their involvement in activities that promoted peace and justice during the years of the apartheid regime. During the 1970s Eric Molobi had been imprisoned on Robben Island for his work with the then-banned ANC. After his release Molobi, along with Sheila Sisulu, other community leaders, and supported by the South African Council of Churches and the SACBC worked within two educationally focused activist groups: the Joint Enrichment Programme (that dealt with civic leadership in townships and schools) and the National Education Crisis Committee. At the same time Molobi was administrator for the Kagiso Trust that benefited black South Africans in the 1980s, funded by the European Commission. In 1993 Molobi became CEO of the re-formed Kagiso Trust Investments, which continued to support and promote learning by young black South Africans after the ANC came to power.

Image: Caroline Kamana

The view from Eric Molobi's place of refuge at the College.

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"[Eric Molobi] was to play a variety of prominent roles in the struggle in the ensuing decade, perhaps, most prominently, in visiting Dr Mandela in Pollsmoor Prison to discuss the negotiations linked to the suspension of the armed struggle.

With the renewal of the state of emergency in 1988, Eric was pursued by the security police, whom he evaded for many months in a place of refuge supplied on the College premises. He would masquerade by day decked out in a peaked cap and the other paraphernalia of a chauffeur's uniform... Martha, his wife was employed by the college as a receptionist, a position she subsequently held for twenty years, until a year after Eric's death in 2007. She soon became the resident mother figure. Many students over the years have had recourse to Martha for succour and advice. Martha is still a serving member on our board of trustees of the outreach programme to rural communities. "

Br Neil McGurk, 2015

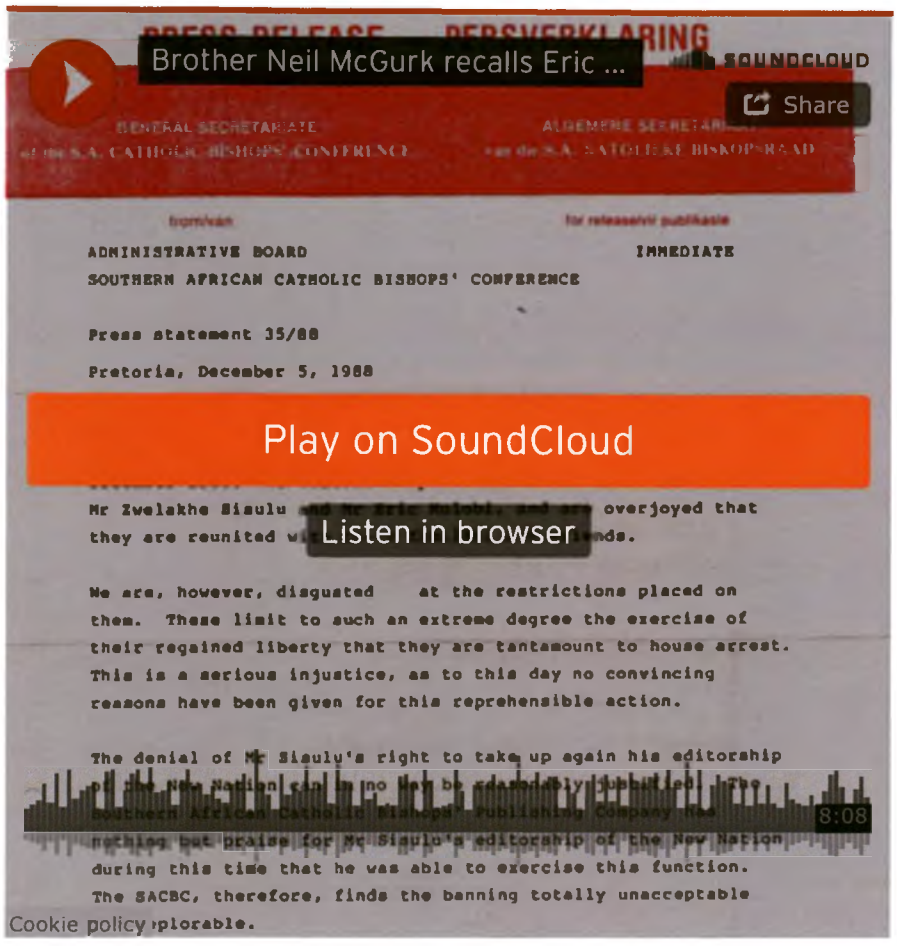

Image: Wits University Historical Papers, Audio: Caroline Kamana

Brother Neil discusses the socio-political situation of the 1980s with regard to Sacred Heart College.

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In 1986 and 1987, Sacred Heart hosted talks between College and township students on the subject of schooling. In 1989, leaders from Sacred Heart College were included in the Five Freedoms Forum Delegation to meet with ANC leadership in Lusaka. As well as discussing the suspension of armed struggle, questions around the school enrolment of the exiles' children and grandchildren were addressed, assuming an imminent return. Many of those children later enrolled at the College. Into the early 1990s the Sacred Heart teaching community, in conjunction with the Brothers, attended to local and national issues surrounding the rapidly changing socio-economic demographic of central Johannesburg, and were instrumental in the setting up of Model D schools – ensuring educational provision for black pupils, training for teachers from the black community, and continued employment for teachers from the white community.

Image: Institute of the Marist Brothers (FMS)

Brother Neil (second from left) and Brother Jude (fourth from right) pictured at an assembly of South African Marists in 2016. Brother Mario (second from right) and Brother Vincent (fourth from left) are College residents, with Brother Neil and Brother Jude. Brother Joseph (third from left) and Brother Paul (third from right) were so until 2016.

[show less]

During the late 1970s and 1980s, Sacred Heart College was undergoing a period of transformation. The school began to admit pupils other than white boys, first becoming an open school and then co-educational. The latter was not only done to consolidate three schools, but was part of a conscious move to destabilise the male-centric nature of the school and imbalances of power inherited from apartheid. The College was deliberately moving away from this old order, which also entailed the disbanding of the Cadets and the de-structuring of the Prefect System. College Principal, Brother Neil McGurk, and Brother Jude Pieterse (then Secretary General of SACBC and Chairperson of the SA Catholic Schools Association) were not only influential in the nation's forthcoming socio-political transformations, particularly in the area of educational reforms, but were also integral to negotiations with the apartheid government, specifically in talks with the then Administrator of the Transvaal, Sybrand van Niekerk and the Minister of National Education, Piet Koornhof. These talks revealed the divisions beginning to appear within the apartheid regime regarding principles of inclusion in education, with the Brothers offering Catholic principles of inclusivity as a basis for educational reform. This was supported by international opinion regarding segregation in South Africa. The talks concluded with discussions on how moving against the open schools would further damage international relations in the wake of Soweto, the death of Steve Biko, and the cultural boycott.

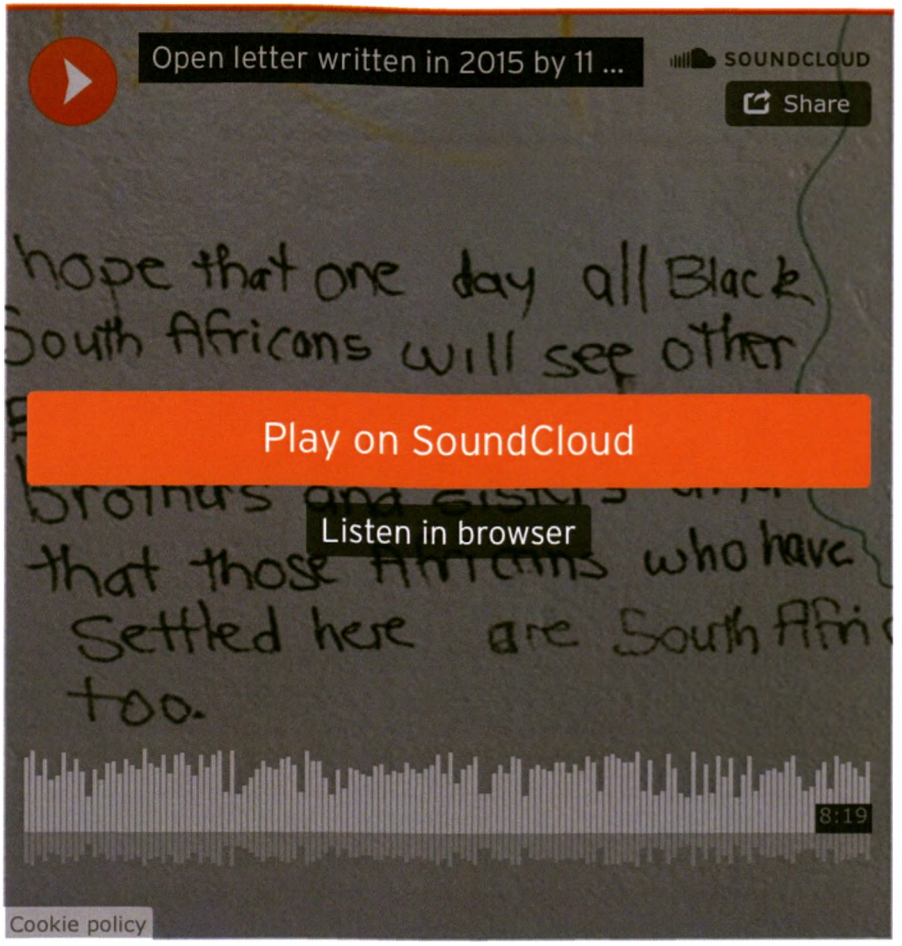

Image and Audio: Caroline Kamana

A message of reflection added to a wall in the College grounds during the 2015 Hearts into the Future Cycle Ride.

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The Hearts into the Future Cycle ride is held on Heritage Day, prior to the One Heart Music Festival. Both events are intended to bring awareness of issues surrounding xenophobia. An 11-year-old College learner wrote of her fears and hopes in an 'Open Letter' during the outbursts of xenophobic violence in South Africa in April 2015. The letter subsequently went viral after it was posted by Principal Colin Northmore on social media, encouraging awareness of and activating against xenophobic discriminations. SABC News circulated the learner's message further. The pupil, who used a pseudonym while writing, read the letter at a youth rally held in June of that year at Constitution Hill and it can be heard here. The Sacred Heart College community remains driven by Marist principles, a diverse, sanctuary-like school and is a microcosm of the positive possibilities of South African society.

Image: James-Brent Styan / The Times

Sacred Heart College alumnus Rekgotsofetse Chikane being arrested during the protests to support #FeesMustFall in the Cape Town parliamentary precinct in 2015.

[show less]

The College provides a balanced, multicultural and dynamic environment. Confidence is instilled in the individual through allowing no single pupil grouping to dominate; no sporting, academic or cultural merits are ranked more important than others. The Marist ethos cultivates proactivity around the values of equality and freedom. The development of critical thinking skills, through an ever-innovating curriculum, produces well balanced, respectful but equally opinionated and strong willed alumni; something which is often remarked on by those meeting alumni in the fields of further education and business. That many of the leaders in the 2015 and 2016 protests around access to education and its fee structures were alumni of Sacred Heart College came as no surprise. Rekgotsofetse Chikane (pictured) and Wits SRC Secretary General for 2016, Fasiha Hassan (matric 2011), are but two examples; many others, including some of the older students still attending the College, also stepped forward to demonstrate their solidarity with the cause.

Rekgotsofetse Chikane, who in his final year at Sacred Heart was president of the Learners' Representative Council, is the son of Rev. Frank Chikane. Frank Chikane first associated with the school in 1971 when he came from Soweto to Observatory for extra Saturday lessons to boost his tuition before his matriculation exams that year. In 1988, Frank Chikane, like Eric Molobi, was given refuge by the Marists when he was being sought by the Security Police at the Holy Family Convent in Yeoville, by then a satellite premises for Sacred Heart. The property was raided and paper bombed on the same night that Sacred Heart's statue of Jesus was necklaced, but Chikane was not found. Later, however, Frank Chikane was subjected to a near-fatal poisoning, which he spoke about at the Truth and Reconciliation Commission.

Image: Bea Roberts

Xhamela Sisulu, great-grandson of Walter Sisulu (and High School learner) meets Denis Goldberg at Liliesleaf Farm in 2016.

[show less]

There are many interconnections between individuals involved in the struggles and the Sacred Heart Community that can be traced over many years. This picture offers an insight into just one of these stories. Walter Sisulu and Denis Goldberg were two of ten liberation activists arrested during a raid at Liliesleaf and subsequently imprisoned after the Rivonia Trial in 1964. Though the meeting of Denis Goldberg and Walter Sisulu's grandson took place in 2016, the foundations of this particular narrative can be traced back through Sacred Heart to 1913.

The leader of the 1956 Treason Trial defence team was Israel Maisels, who started at Koch Street in 1913. Nelson Mandela, Sisulu and 154 others were charged with treason but were all found not guilty. In 1964 Joel Joffe, an 'Obs' alumnus, was one of the attorneys who defended Mandela, Sisulu and Denis Goldberg at the Rivonia Trial. A number of the Mandela and Sisulu grandchildren and great-grandchildren attended Sacred Heart College. Liliesleaf Farm was used as a hideout for leaders of the liberation struggle. It is fitting that Sacred Heart College learners visit this site to further their understanding of their community's involvement in the struggle for freedom in South Africa.

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

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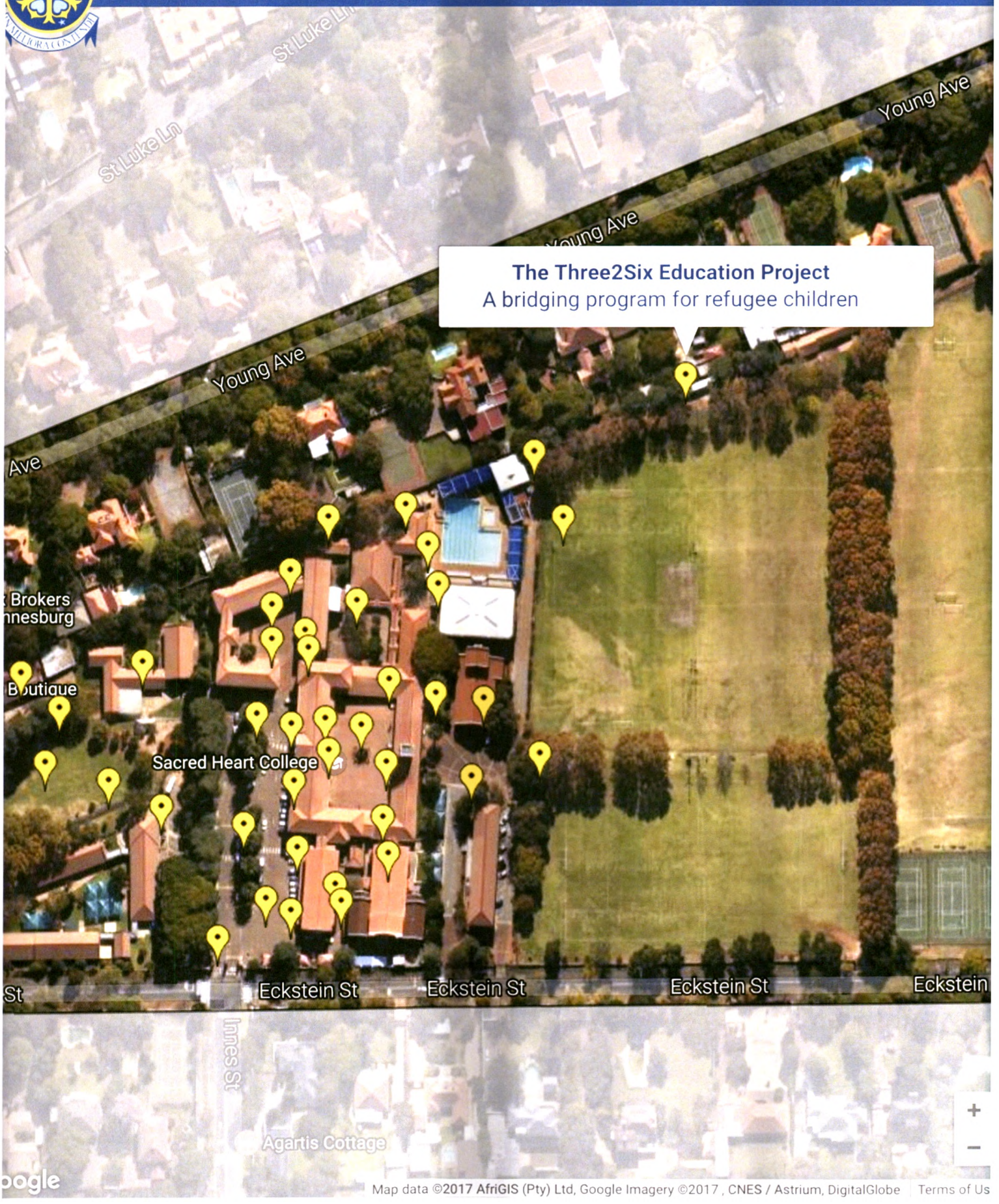

Image: Southern Cross

Three2Six learners pictured in 2013 in front of the Marist Provincial Offices at Sacred Heart College.

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The Three2Six Education Project for Refugee Children (Three2Six) is an educational bridging programme for refugee children (ages 6-13) who are unable to access state education in South Africa, for a number of reasons. These can be financial, around language, or discrimination due to structural xenophobia and attitudes towards foreigners, or because previous school records needed for enrolment in state education have been lost or destroyed.

Three2Six operates from 3pm to 6pm in classrooms at Sacred Heart College, Observatory (where the project originated in 2008) and focuses mainly on English, Maths and Life Skills. Reception (Grade R) classes have been held at Observatory Girls Primary since 2010. About 200 children are taught by teachers from the refugee communities, who in turn are supported to convert their teaching experience into local qualifications through UNISA. These teachers are helped by local and international volunteers and by Sacred Heart College learners (and other students) who give of their time after the school day and during holiday periods.

Though education is the main focus of the project, it also creates a feeling of inclusion within South African society for its learners, and provides a safe space for the Three2Six children. The Three2Six Education Project is, in essence, the sixth Marist school in South Africa, for inspired by the mission of Marcellin Champagnat, the ethos is built around inclusion of those most children needy in our society and around the premise that to teach children, one must first love them all and equally.

Image: Three2Six Children's Refugee Education Project

The Three2Six Lending Library, a Book-tainer donated by Standard Bank.

[show less]

Three2Six is entirely supported by local and foreign donors, who contribute the running costs (c. R12 000 per learner per year). Main costs are teachers' salaries, food and uniforms. The children who arrive in South Africa as refugees, usually with their families, because they are fleeing war, hostile political or economic situations or other life endangering hardships come from all over the African continent, particularly Francophone countries.

One of the main aims of the project is to place the children, when they are ready, into government schools. The focus of the Three2Six project is therefore on the skills they need to do so. A core focus is reading, writing, comprehension and application of the English language; enabling them to join mainstream education as soon as they are ready to do so. Those who are too far behind when they join (for English is a second, third or even fourth language for most of the children) are given access to a remedial class, which helps them achieve a level of language competency from which they can begin to rejoin their peers.

The lending library, donated by Standard Bank and furnished by the Project's supporters is therefore a vital part of the strengthening of language skills. In addition, learners are fed daily (you can't learn when you are hungry), provided with a uniform (in the blue and gold that provides a visible link to the Marist community that Three2Six is part of), and shoes. Stationery and uniform packs are also gifted to the children who leave the project to enter mainstream education.

Image: Three2Six Children's Refugee Education Project

Learners from the Three2Six Education Project and the Primary School play games together after Sacred Heart Day Mass, June 2016.

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The benefits of the Three2Six project are not just for those who receive assistance through the programme. The extended family of Sacred Heart is greatly enriched in many ways through the presence and purpose of the project; sharing facilities is just one small part of it. True concern for social justice and active participation in society is evidenced in Sacred Heart College learners, in no small way influenced by the Marist ethos and the inclusion of the Three2Six project in their community.

Several times a year, such as special Masses, Heritage Day and at some sporting events (such as Inter Catholic Schools Athletics and Soccer tournaments) learners from Three2Six and Sacred Heart College come together to share in activities and learn from each other.

It is not just Sacred Heart learners who feel the impact. A group of Sacred Heart College parents run a food-packing project which contributes monthly food parcels to the families of the children. This was started because in the early days of the project it was noted that some of the children would save their daily provided meal to take home to share with their families.

Video: G&T Spiller/SHC @ Caroline Kamana on YouTube.ccom

Finale scene from the Three2Six Musical Theatre production, facilitated by MindBurst Workshop and Minimax Performing Arts and hosted by Sacred Heart College in August 2014.

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The holiday programme was first started in 2010 when it was feared that many of the children might be at an extra risk of child trafficking during the Soccer World Cup. The holiday programme was such a success that it has been repeated annually ever since, often twice a year. Some of the activities take place on campus at Sacred Heart College, others involve outings to places of interest such as the Zoo, SciBono and The National Children's Theatre.

This video clip features part of one such Three2Six holiday project. In 2014, MindBurst Workshop and Minimax Perfoming Arts helped the Three2Six children to write, compose, choreograph, rehearse and perform their own musical theatre production around themes concerning their community. This musical theatre production was nominated for a BASA award in 2015. These awards recognise excellence and innovation in the field of business support for the arts. The content of the musical itself, which was written, choreographed and performed by the children highlighted the sense of identity of the Three2Six community and their situation within the South African context amidst a time beset with resurgences of xenophobic outbursts in local communities.

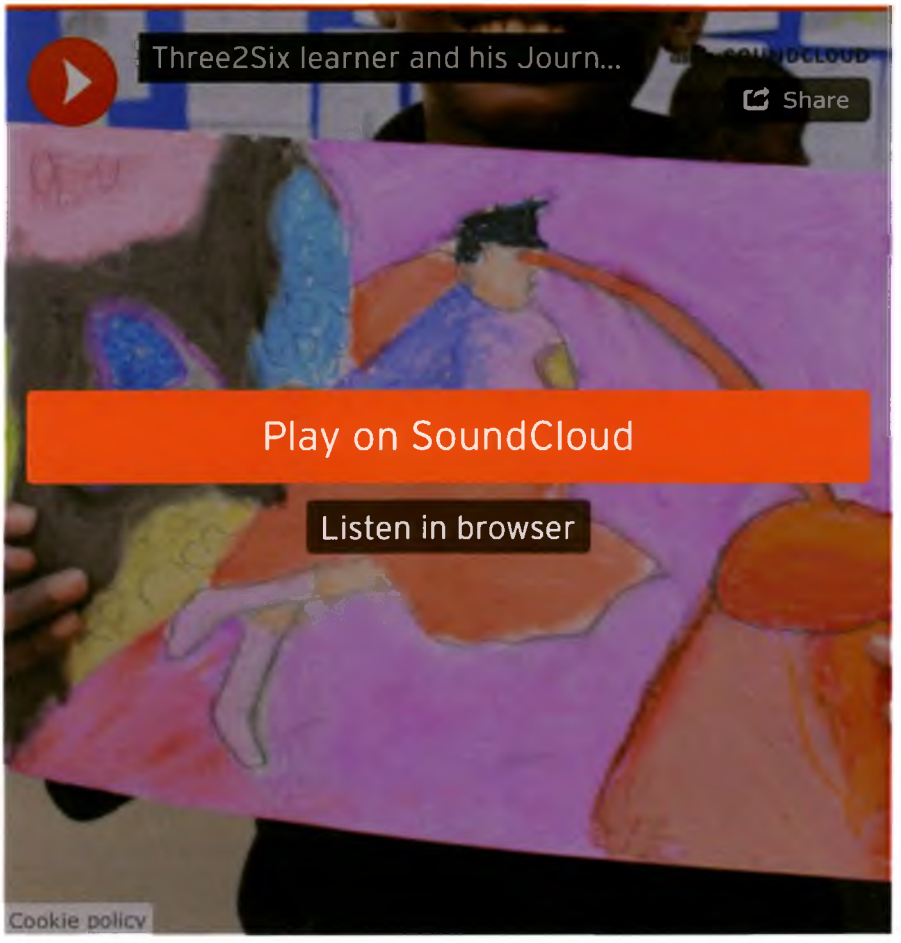

Image and Audio: Caroline Kamana

A Three2Six learner and his Journey with an Artist, 2015

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During the school holidays, the Three2Six learners are offered programmes in the arts, sciences, computing, sports and other skills that the daily timetabling focus on numeracy and literacy cannot afford.

The learner shown holding his artwork (in the image above) participated in the 2015 holiday programme "Journey with an Artist". This was a four-day creative and critical thinking skills workshop, facilitated by MindBurst Workshop in conjunction with Three2Six and Sacred Heart College, that equipped the children with an understanding of their rights as children in South Africa, whilst providing space for creative expression around their sense of self and aspirations. Here he tells the story behind his art work which he titled "The Hero".

Image: Benjamin Bugeja

Three2Six Dolphins and Mvelaphanda Primary play a soccer match during the Three2Six Sports Challenge in June 2016.

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Three2Six learners from Grades 5 and 6 took part in a Sports Challenge that included coaching in soccer and netball followed by matches one Saturday in June 2016. This event, sponsored by Kaya FM and hosted by Sacred Heart College, was designed to not only provide a focus for sports training that has increasingly become a regular fixture for the Three2Six learners when time at weekends and during holidays allows, but to teach the fundamentals of working as a team. That the refugee children were playing against a team from the township of Tembisa was intentional; the idea being to enhance relations between the refugee communities that the Three2Six children come from and those of South Africans living in Johannesburg, and to bring contact between communities that have historically undergone xenophobic clashes. Dolphins is the sports emblem for all Sacred Heart College teams, not least the newly established Three2Six sports teams.

Image: Benjamin Bugeja

In 2016, a third branch of the Three2Six opened at Holy Family Convent in Parktown serving learners from grade R upwards.

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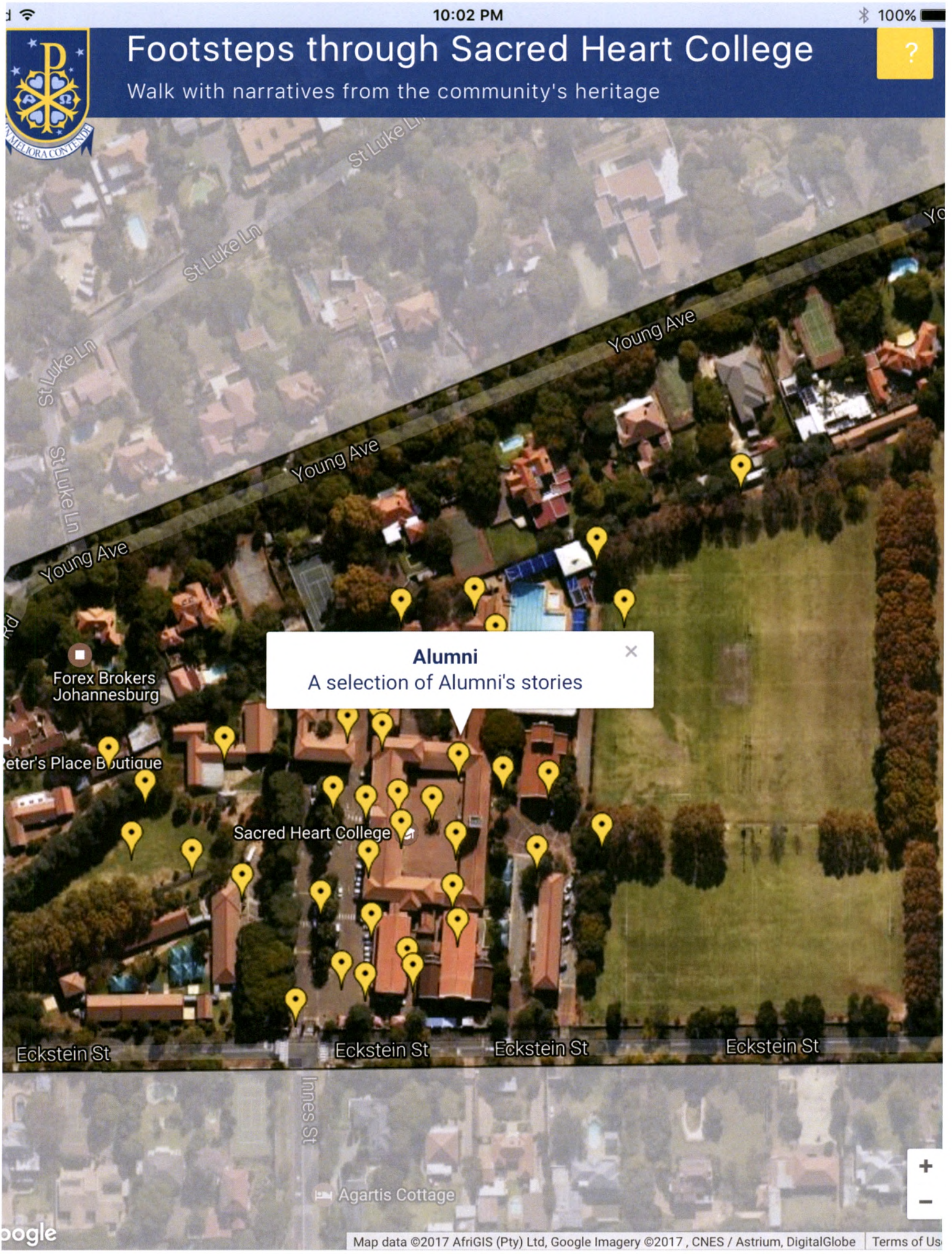
The Three2Six Children's Refugee Education Project, a Sacred Heart College initiated Marist project, operates at Sacred Heart College, Observatory Girls Primary and, since 2016, at Holy Family Convent in Parktown. Learners and teachers from the refugee communities (mainly in Hillbrow, Berea, Yeoville and the surrounding areas) use the classrooms and facilities in these premises after regular school hours. But, as explained, the communities of learners are intertwined in many more ways than just by using the same spaces. Three2Six is the sixth Marist school in South Africa today. The logo on the learner's shirt above (red for the Holy Family location, blue for Sacred Heart, but with the same logo, underscored with Holy Family College and Sacred Heart College respectively) incorporates the Marist monogram in the African continent and uses the blue and gold colours of the Marist schools. The gold bands, coming from all over Africa on this logo, represent the paths of the migrating children and families joining in Johannesburg, finding refuge in the Marist community.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Walk with narratives from the community's heritage
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A selection of Alumni's stories
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Sacred Heart College
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Eckstein St
Innes St
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Image: Sacred Heart College

The Alumni and Meliores logo (Meliores is the Alumni magazine published by Sacred Heart College).

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The logo was designed by Kgomotso Mautloa, Matric 2003, Creative Director at design agency Green Robot. The representation of the College gates indicates how these are always open to the College's alumni (hence the use of both the old and new school names above the gate). The alumni association began in 1902 at Koch Street, continued at 'Obs', and has been the community networking hub ever since. Alumni are encouraged to keep in touch with their Alma Mater and with each other, attend reunions or contribute in a variety of ways (e.g. careers talks or mentoring of current learners). The 'M' in the centre of the gates links to the words Marist and Meliores (a Latin noun meaning 'strive for better' or 'always better' and to which Meliora, an adjective and part of the school motto meaning 'better' or 'best', is related).

Approximately 70,000 alumni have walked through the gates at Observatory. In the following slides and elsewhere in the app a number of alumni are featured, but they are a mere fraction of the tens of thousands of other alumni, all with their own stories, contributions and memories.

Image: Marist Archive

Brother Frederick (centre, seated), first Principal of Sacred Heart College (Koch Street) with the school's first pupil, Peter Busschau (seated, left) and his four sons, Leo (seated, right), Vincent, Lionel and Bernard (standing, left to right) all of whom were Koch Street and/or Observatory learners. This picture dates from 1934.

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Leo Busschau is remembered for his remarkable marksmanship, a skill he learnt with the Cadets in Koch Street and honed in the military. For many years he coached the Cadets at Observatory. In 1937 he was sent a telegram from the King congratulating his winning the King's Prize at Bisley (a shooting competition); he was afforded a civic reception by the City of Johannesburg and carried through the streets on a chair for all to congratulate his success. Peter Busschau's nephew, Jack Busschau, was a learner at Koch Street and Observatory. Jack's son, Christopher Busschau, first attended Marist College in Port Elizabeth and then St David's Inanda. Christopher Busschau's three sons attended St. David's and his grandson currently does. Christopher Busschau is Treasurer of the Alumni Association at St David's. The Busschaus may have the first family alumni connection to the Marist schools in Johannesburg but they are by no means unique in this regard.

Image: Penny Leong

Brian Leong, Matric of 1982, pictured in 2017 with his three children (Grades 5, 8 and 12 at Sacred Heart College).

[show less]

In the November 2013 issue of Meliores, Brian Leong reflected on his family's association with Sacred Heart College. He recalled watching the long jumpers with his youngest daughter at a recent inter-house athletics event and observed Mr Hollingworth taking measurements. It sparked a vivid memory of the same Mr Hollingworth demonstrating discus throwing thirty years before.

Having started at the College in 1974, Brian recalled that 'whilst many white government schools were going through emergency evacuation drills... Sacred Heart College began admitting pupils of all races...Sacred Heart College provided a haven which allowed me to experience a normal way of growing up in an abnormal society.' Brian continues to appreciate the diversity of the student (and staff) body that allows his children to learn in an environment that reflects the hope that exists, but isn't always apparent, in South African society. Brian's wife, Penny, volunteers her time to assist with bi-annual retreats for grades 4-6 and chairs the Mindworks Committee, planning the biennial parent-led Primary School learning programme.

Image: Sacred Heart College

1999, Rebecca Owen (on left playing the triangle) was the Learners Leadership Council President in 2012.

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Rebecca, who was in O'Leary House, was diagnosed with Acute Lymphoblastic Leukemia in Grade 8. She had chemotherapy for three years and, whilst in remission, excelled in her Matric. Her peers elected her LLC President for 2012. During 2013, while at UCT reading law, the leukemia returned. Rebecca had a stem cell and bone marrow transplant, funding for which was part raised by the wider Sacred Heart Community. The transplant appeared successful but in 2015 leukemia was rediscovered in Rebecca's blood. That year Rebecca passed away; her funeral was held at the College.

Rebecca's bench in the Main Quad, donated by her parents. A Courage Award which honours Rebecca's memory, recognises stoicism and courage in deserving learners. (Image: C Kamana)

Image: Getty Images/AFP/Ben Stansall

Joel Joffe (second from right), now Baron Joffe CBE, matriculated from Marist 'Obs' in 1948.

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In South Africa, Joel Joffe is perhaps best known for having been the Defence Attorney for the Rivonia Trialists, including Mandela, in the mid 1960s. In so doing, Joffe angered the apartheid government, who confiscated his passport to restrict his movement. Joffe emigrated to England aided by British politician, Dick Taverne, Chairman of the World Campaign Committee of South African Political Prisoners (WCCSAPP). There, Joffe joined Harold Wolpe, whom he represented at the Rivonia Trial, exiled in the UK since his escape from prison in 1963. In January 2016, Joffe (2nd from right) along with Ahmed Kathrada and Denis Goldberg (1st and 2nd left, both imprisoned after the Rivonia Trial), and co-attorney George Bizos (far right), received the Freedom of the City of London in recognition of their fight for freedom and racial equality.

Joel Joffe (back row, 4th from left) as a Matric, 1948. He was in Benedict House. (Image: Marist Archive)

Image: The Star in Wits University Historical Papers

Israel (Isie) Maisels, who led the defence in the 1956 Treason Trial, is held aloft in victory whilst exiting the Court (from the non-whites entrance) by some of his Treason Trial clients on their acquittal in 1961. Maisels, QC (a member of the Queen's Counsel) matriculated from Sacred Heart College (Koch Street) in 1922. Unsurprisingly, after the Treason Trial the National Party didn't raise Maisels to Chief Justice though he was considered the most deserving candidate by his peers.

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> "Pre-eminent amongst his generation of advocates, he was one of the country's most formidable legal minds, as well as a man whose life and interests reflected a deep concern for human rights and civil liberty. He was involved in some of the great court cases of the times, leading the defence of Nelson Mandela and others in the notorious treason trial of 1956."
>
> *Excerpt from Maisels' obituary in The Sunday Times, 11.12.1994*

Image: Rob Mills

Isie Maisels' QC gown, his status denoted by its scarlet silk and long sleeves, donated to Sacred Heart by former College parent Ruth Edmonds (Labour Lawyer).

[show less]

'Mr Justice Maisels, Q.C.' is just visible on the hand sewn nametape in the picture. (Image: C Kamana)

Images: Wits University Historical Papers

(Right) Letter of reference written in 1924 by Brother Vital, then Marist Provincial Superior (and former Koch Street Principal) describing Maisels as 'a brilliant, self-reliant and gentlemanly student'. (Left) Isie Maisels's College testimonial from 1913; 23 of these are kept in the Wits Historical Papers Archive.

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Whilst at Koch Street, Maisels lived at 17 Smuts Avenue, Parktown (now part of the Premier Soccer League's offices, marked with a Blue Plaque denoting its heritage) and played 1st XI cricket and 2nd XI soccer. In his semi-autobiography 'A Life at Law', Isie Maisels reflects on his time at College where he started, aged 7. Awarded the Valerian Prize for the top academic achiever in his Junior Matric year, he recounts this happening some twenty-five years later:

> Shortly after the Second World War I took a tram to Yeoville. When I got off the tram, I saw a Marist brother – whom I recognised as Brother Vital – trying to catch the tram as it went off, but failing to do so. I went up to him and said, 'Brother, I don't suppose you remember me?' He looked at me for a moment, then said: 'Yes, I remember you. I remember when you got the Valerian Prize and I wrote down your name as Isaac instead of Israel and I had to correct it.' He asked me to come and see him at the school, which had by then moved to Observatory. I did so and he told me that he could remember the first and surname of every boy he had ever taught, and the surname of every boy who had been at the school when he was headmaster. He also mentioned to me the interest he had in the careers of certain of the old boys.

Image: Maisels (1998:2) / Marist Archive

Image: Sowetan Sunday Mirror in Marist Archive

Simpiwe Tshabalala (2nd left) with Eric Lai (2nd from right), Head Boys in 1985.

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Simpiwe Tshabalala, who was in Benedict House, started Sacred Heart College in Standard 3 (grade 5) in 1978. He was one of the first black children admitted by the school. His matric profile in the 1985 College Yearbook listed Spooks's (his nickname at school) activities as cricket, rugby, soccer, public speaking, debating, waterpolo and swimming. His ambition, he stated, was the law. Tshabalala went on to study law at Rhodes University. His yearbook entry ended with a quote; 'Let me follow them, I am their leader' (attributed both to Gandhi and French philosopher Ledru-Rollin, a contemporary of Champagnat).

In the 1990s Sim Tshabalala joined the College's Board of Governors and in this capacity, in 2000, gave a speech at the College around its identity and direction, alongside Nelson Mandela and Brother Neil. In 2011, again speaking at College whilst encouraging Sacred Heart College learners to become 'transformers' of wider society, Tshabalala stated:

> "I will never forget how warmly this school welcomed a young boy from Soweto, how caringly I was nurtured while I was here, and how much Sacred Heart has shaped the man I have become... Sacred Heart has always been well known for producing people who are adept at functioning in multicultural and diverse environments. Long may this continue."

Image: Simphiwe Mbokazi / IOL.

Sim Tshabalala is currently joint CEO of Standard Bank for Southern Africa. Pictured here in 2016.

[show less]

"Two of the first group of students admitted into the primary school subsequently became well-known business personalities in South Africa. Simpiwe Tshabalala is currently the CEO of Standard Bank, Southern Africa. Molefe Kgomo, the son of Dr Jubilee Kgomo, who with Dr Motlana was in charge of Letsedi Clinic in Soweto at the time, is now a director of a large steel construction business. Dr Kgomo subsequently became a long-serving member of the Governing Body of the College. With the opening of the 1978 academic year the presence of an increasing number of black students in our schools was noted. This encouraged more applications and admissions. It soon became an issue for the media. The provincial and national authorities also had to respond. There were immediate threats of closure from the Administrator of the Transvaal, at the time, Sybrand van Niekerk." Br Neil McGurk, 2015 "

Br Neil McGurk, 2015

Footsteps through Sacred Heart College

Walk with narratives from the community's heritage

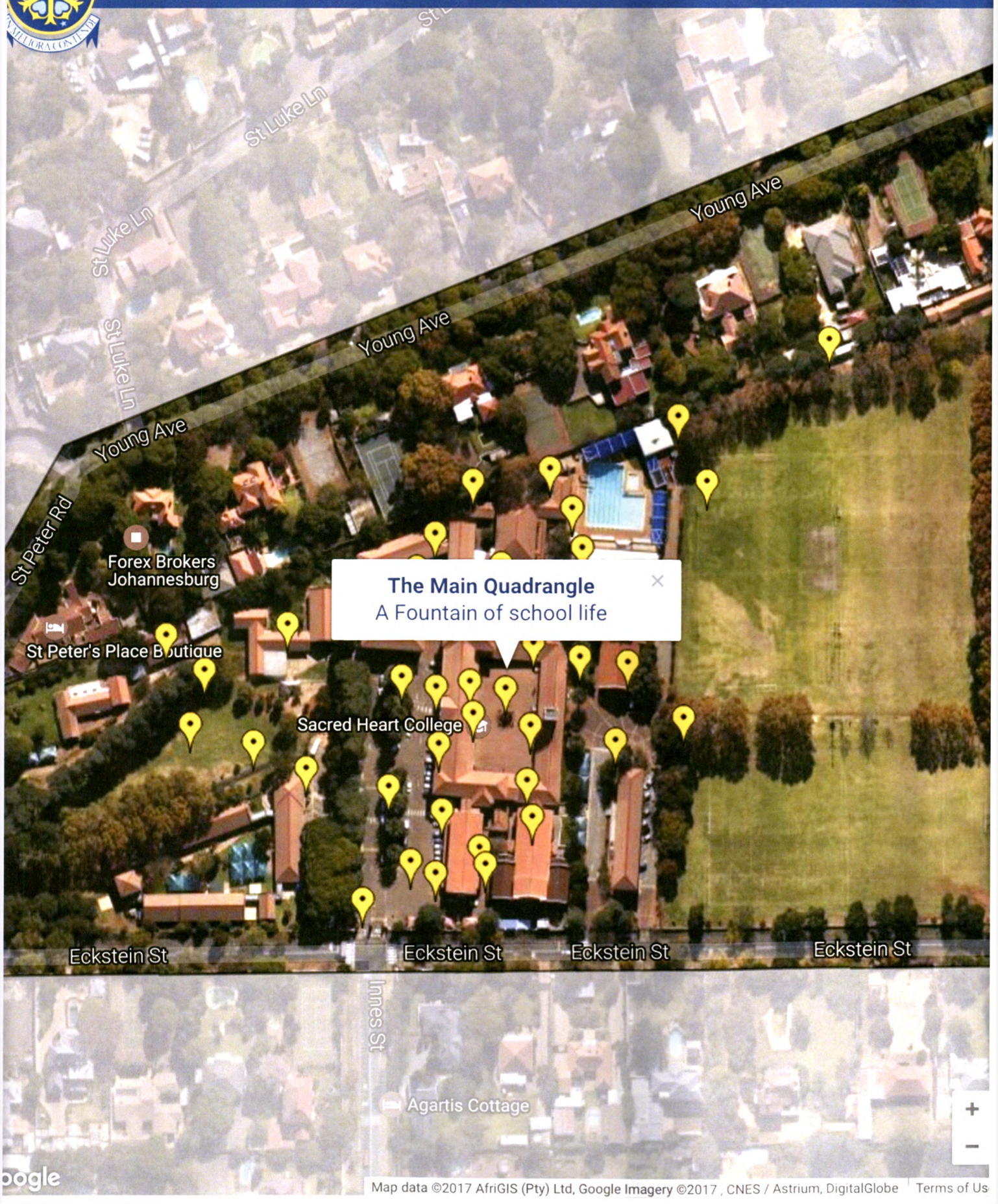

Image: Marist Archive

School assembly in the Main Quad in the 1940s.

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The Main Quad with its Fountain was completed when the school in Observatory opened its doors to pupils in 1926. This space, with its central water feature, is one of the oldest spaces in the College. It has always been a place for morning assemblies, though originally the whole school met here to pray and listen to notices (note the younger boys visible at the front of this image). However, there would have been about 500 learners at the College in the mid 1940s, now there more than twice as many, so morning assemblies are split between the three quads for the different learning phases (Foundation and Intermediate Phases and High School).

The Fountain is just about visible in the midst of the assembled boys. A notable difference is the small balcony that can be seen to the right of the picture; today this balcony has been enlarged and the upstairs room it is accessed off turned into bathrooms for College visitors and staff. Also note how there is no verandah style walkway on the western edge of the Quad at this stage – this was only added in 1997.

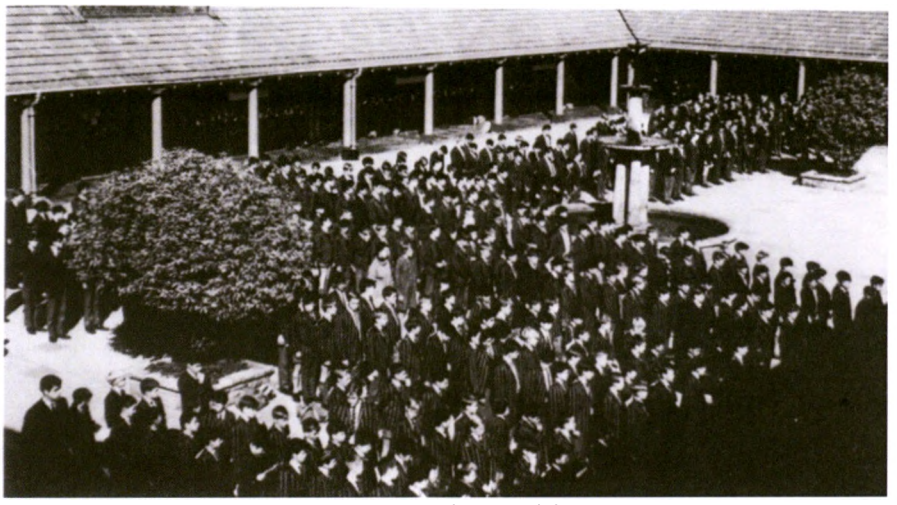

Image: Marist Archive

Assembly in the Main Quad in 1968.

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The direction that learners face for assembly is the same today as it has been for years. Daily assemblies take place in the Quads and these gatherings last around ten minutes. This is also the point at which attendance and latecomers are noted. However, since 1992 a decision was taken to return to the more formal assemblies which were found pictured in the archive dating from the 1920s and 1930s, which gathered sections of the school in the hall for a more instructive and reflective session. Today the High School has assembly in the Hall on Wednesday mornings, while the Foundation and Intermediate Phases use the Chapel for hymn practice once a week.

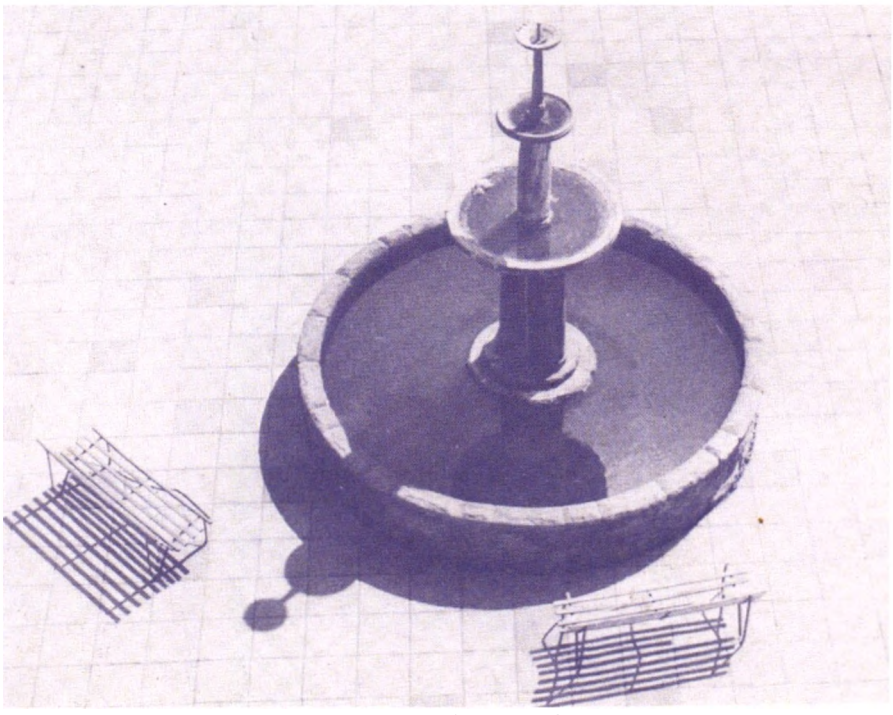

Image: Marist Archive

The Fountain as it was before redevelopment in the late 1990s.

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When the Main Quad was constructed it was built perfectly flat but, because of this, the space often became flooded during heavy rains. Hence it was joked that the Quad was modelled on Piazza San Marco in Venice (which sits just above sea level and for centuries has flooded when the tides are high). Of course this wasn't practical for a College meeting place and thoroughfare and so in 1997 the Quad was renovated. This was mainly financed by the College tuck shop and facilitated by the College Development Fund. The renovations to the Quad also included covering the western walkways, and necessitated a revamp of the College's Foyer with adaptations to the sweeping staircase area, including Italianate recessed lighting and cornices on the inside and an extension to the balcony overhanging the Quad. That the style was Italian in theme was perhaps a nod to the Venetian in-joke. The two trees that graced the original Quad were replaced with Fever trees in the planters, donated by Moreland Developments with their special irrigation system donated by the 1996 matrics.

Image: Caroline Kamana

View towards the Fountain from the Chapel side of the tunnel into the Main Quad.

[show less]

Leavers from the High School and Primary School senior years traditionally club together and leave a lasting addition to the College facilities. Some of these have included trees and planters in the Foundation Quad, benches and tables in the Intermediate Quad and other furnishings around the grounds. The mosaics inset to the circular brick platforms in the Quad and adorning the archway tunnel that leads towards the sports fields were created by High School learners during the 2010 Sacred Arts Festival.

It was inside this archway, in 1998, that President Mandela contributed his signature to a mural created by the SRC. Unfortunately, a miscommunication led to this being painted over!

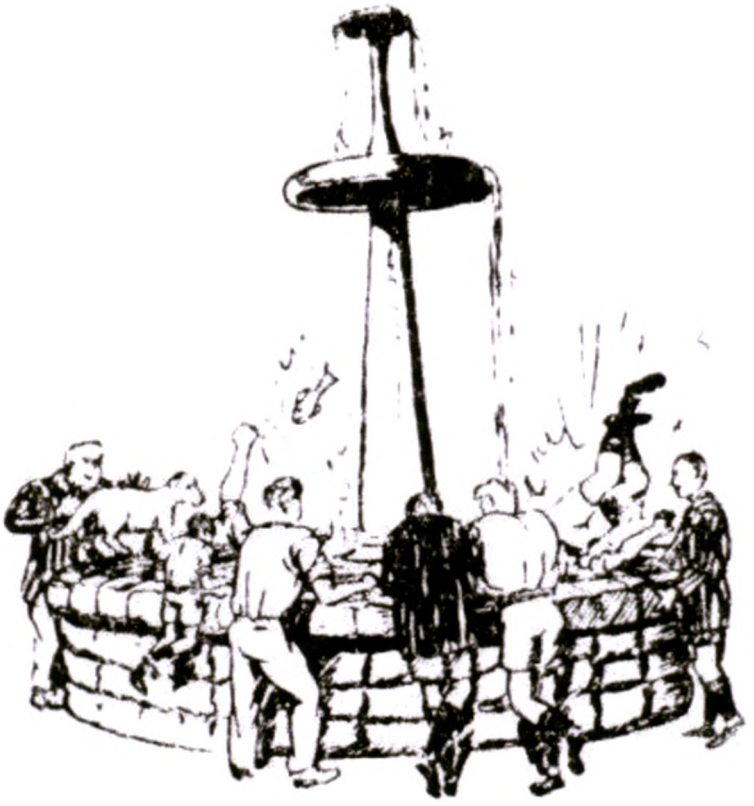

Image: Marist Archive

A sketch from the Maristonian, indicating how many alumni might remember the College fountain.

[show less]

Before the High School Quad was remodelled in the 1990s the Fountain was more accessible, set at a lower level than it is now. There are still fish in the Fountain pond today, lovingly looked after by Janet Balchin, the 'tuck shop lady'. At rare moments of quiet, birds still visit to drink. The 1942 Maristonian tells of pigeons and Indian Mynahs that used to bathe in the fountain and were fed by the pupils.

Though dogs are not allowed on the school grounds, there have always been 'College dogs'. Notably, the late Br Paul's Alsatian Guide Dogs Sheena and her successor Suzy were a feature of College life for the thirty years that he was a resident Brother. Br Martin's Fox Terrier Snoopy was regularly found waiting in line for a sausage from the tuck shop at first break. During the 1980s an Alsatian called Freddy used to follow a learner, Martin, each morning as he walked from Yeoville to College. According to teacher Frank Hollingworth, Freddy was welcomed into several of Martin's classes and was considered an honorary Sacred Heart College member. Today Bella (School Counsellor Marie Grobler's Cocker Spaniel) and Teddy (Frank Hollingworth's Jack Russell) are a familiar presence at school.

Image: Caroline Kamana

Three2Six learners congregate around the Fountain during a break in the August holiday programme, 2015.

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The Fountain continues to be a place of fascination and focus for Sacred Heart College community members, from the Pre-School, who come to see the fish and who draw the Fountain in their art sessions (likely not for the last time during their school careers), to past pupils and staff members who find the feature evokes memories of their times at the school. A search of the alumni Facebook page reveals several posts that recall this spot as meaningful and central to their recollections of time spent at the College. When it is extremely cold in the winter, icicles hang over the edges of the stone circles and sometimes even form on the nearby plants set into the concrete circular planters at the four corners of the raised Fountain surround.

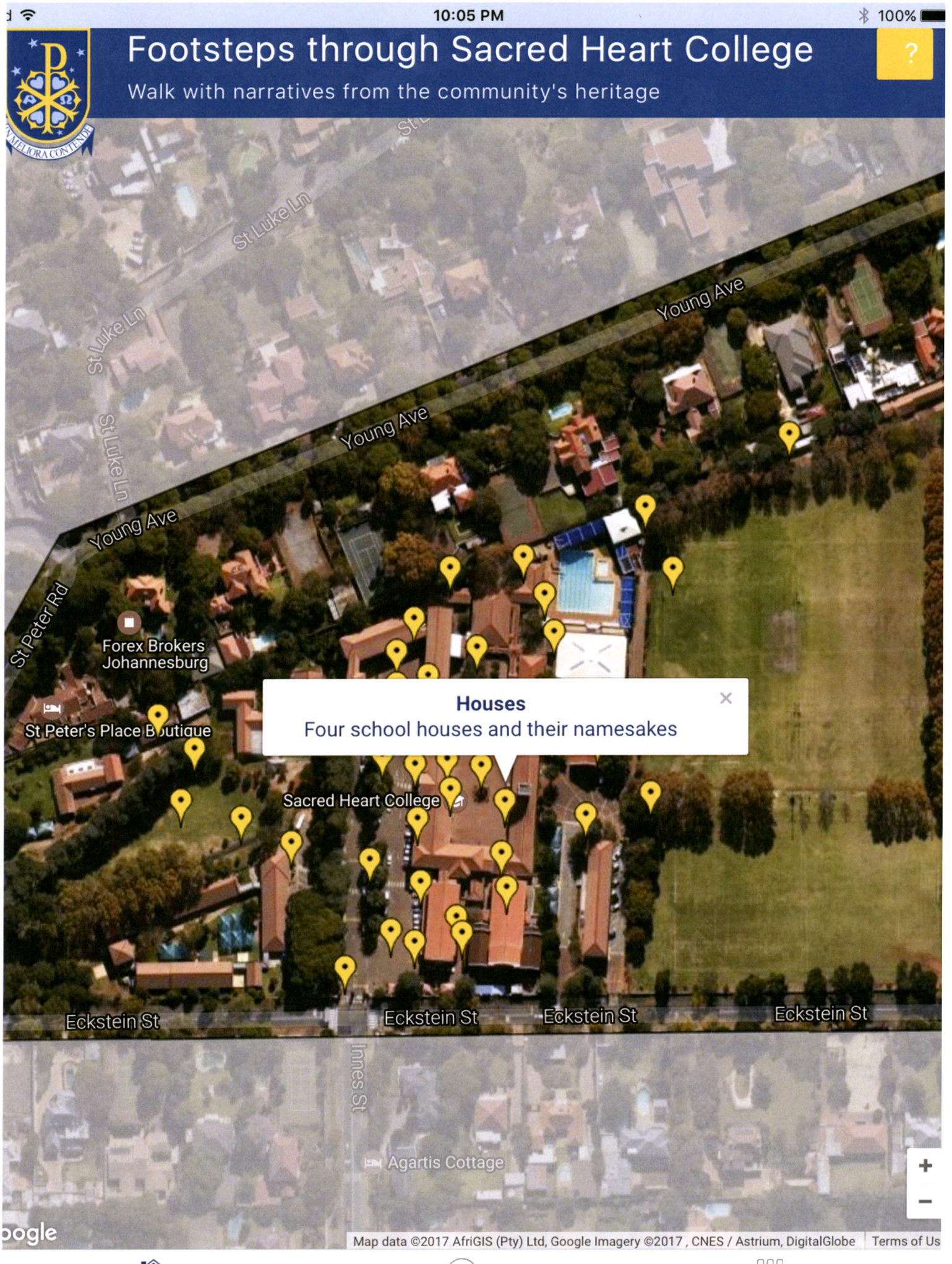
Image: Sacred Heart College

Learner Leadership Council Presidents of 2016 pour water blessed during the Jubilee celebrations at St David's College, Inanda, into the Fountain, symbolising the contribution of Sacred Heart College to the establishment of their school 75 years prior.

[show less]

(Image: Sacred Heart College)

Brother Emili Turu, Marist Superior General, pours water that he blessed into the Fountain during a special Mass held in The Memorial Chapel in September 2016 during his visit from Rome to the Marist Province of Southern Africa.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Walk with narratives from the community's heritage
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Young Ave
St Peter Rd
Forex Brokers Johannesburg
St Peter's Place Boutique
Houses
Four school houses and their namesakes
Sacred Heart College
Eckstein St
Eckstein St
Eckstein St
Eckstein St
Inners St
Agartis Cottage
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Image: Rand Daily Mail in Marist Archive

1939, presentation of School and House flags at Koch Street.

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There are six flags; one each for the four School Houses at Koch Street, a flag for the Marist Brothers' College (third from right) and one with an obscured symbol, possibly the Sacred Heart (far right). Though the image is in black and white, one can just about make out the hues of the colours of the four School Houses; the colours still used today. Each flag has a single letter denoting the house; **F**rederick (in green, far left), **G**eddes (in blue, second left), **V**alerian (in red, third left) and **O**'Leary (in yellow, second from right). At Observatory, Frederick House was replaced by Benedict House.

The Marist Brothers flag shows the letters A and M intertwined, a monogram representing their motto Ad Jesum per Mariam (To Jesus through the way of Mary). AM as a Catholic monogram (standing for Ave Maria – praise/hail Mary) is not unique to the Marist Brothers but, in the distinctive gold and blue script is internationally associated with the Marist Congregation. Under the monogram is a scroll with the letters M.B.C. (Marist Brothers College), with the letters JHB for Johannesburg underneath. The sixth flag is not clearly identifiable. It might feature the Sacred Heart emblem, first flown above the Koch Street school within the French flag, hoisted by Br Frederick to demonstrate the neutrality of the hospital-cum-school during the second South African War in 1900. Another possibility is that it showed the logo of the Old Boys Association as these flags were presented by the Old Boys' Association. Second from right is W. Singleton, Koch Street alumnus, and later teacher and librarian. All learners at the school are divided amongst the four houses. Siblings are allocated the same houses.

Images: Museum Africa

House badges used to be worn on learners' lapels.

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These enamel and metal badges (c. 1.5 x 2 cm) were worn on the blazer's left hand lapel. Pictures in the Maristonian show learners wearing these between the years of c.1928-1942. Post WW2, when finances were tight, the badges were phased out, though they were reintroduced for a period of time between the 1950s and '70s. This collection was donated to Museum Africa in 1951.

The Marist AM monogram is centred in the badge, with the house name written in the scroll below the monogram. The coloured background is specific to each house. Above the monogram is a single star; alluding to Mary, the Marist's guiding star like the star of Bethlehem for the Magi (in Biblical texts). The "J" below the monogram signifies either Johannesburg or Junior Marist (categorised as pupils in standards 1 to 5, equivalent of grades 2-6 today). It is most likely Johannesburg as, prior to 1933 (when the Brothers' Council first allowed the different Marist schools in South Africa to wear different blazers), Marist uniforms between schools were distinguished only by a metal badge, similar to the above, with a letter denoting the school, for example: MBR for Marist Brothers Rondebosch and MBD for Marist Brothers Durban.

Image: Marist Archive

1955, Boys from Marist schools at the Beatification Mass of Marcellin Champagnat in Johannesburg City Hall.

[show less]

Benedict House is named for the Founder of the Marist Brothers, Marcellin Joseph Benedict Champagnat. Marcellin Champagnat was born in France in 1789 during a time of economic, spiritual and cultural unrest (the time of the French Revolution and its aftermath) and on becoming a priest, dedicated his life's mission to the foundation of a teaching brotherhood. Marist Brothers first arrived in South Africa in 1967 and established several schools, inspired by the example of their founder, Champagnat. 2017 marks the 150th anniversary of the Brothers' arrival on the African continent and 200 years since the Marist Brothers started their mission. Champagnat was venerated by the Pope in 1955 and boys from both Sacred Heart Colleges (in Koch Street and at Observatory) and from St.David's College, Inanda attended a special Mass held at City Hall to honour this.

Shortly before the College opened in Observatory, the Chapel was dedicated to St. Benedict by Bishop O'Leary. The College was most likely first named St. Benedict's, to differentiate it from Sacred Heart College at Koch Street. The name Sacred Heart College was only officialised by the 1930s, though Marist Brothers Observatory (or 'Obs') was used colloquially until the 1980s. This might explain why the green house is called Benedict, and not Marcellin or Champagnat. Benedict House is the only house that didn't exist at Koch Street; it replaced Frederick House (Br Frederick was the first Principal).

Image: Marist Archive

Mr Joe Geddes (far right) with learners at Koch Street in 1896.

[show less]

Mr Joe Geddes, after whom the blue house is named, was one of the first pupils to start at Koch Street in 1889, having arrived in Johannesburg with his father, a miner. Geddes became a student teacher in the early 1890s, after just a few years at school, and stayed as a permanent teacher on completion of his training. According to material in the Marist Archive, Geddes lost his right hand in his youth but was reputed to have the best handwriting in the school. He was, according to the 75th Anniversary Maristonian (1964), a 'landmark at the school'. His brother, Robert Geddes, also a Koch Street pupil, wrote in the 1926 Maristonian about Joe Geddes' fervour for soccer, bowls and cricket and remembered how, at a young age, Joe narrowly escaped being attacked by a snake whilst on a trek. Robert Geddes wrote that his brother – a great character builder – should be remembered for embodying his life motto: 'everything worth doing, is worth doing well'. Joe Geddes died in 1923.

Though Joe Geddes was the first Sacred Heart alumni to become part of the teaching staff, he certainly wasn't the last. Current alumni, now staff, include Mrs King (née Krause) and Mrs McCreesh (née Niken).

Image: Marist Archive

Bishop David O'Leary O.M.I at his consecration in 1925.

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O'Leary House, the yellow house, is named after the Rt. Rev David O'Leary, Bishop (or Vicar Apostolic of the Transvaal) of the then Transvaal at the time that the school was opened in Observatory; he blessed the College Chapel and officiated at the opening ceremony for the new school. O.M.I denotes his membership of the The Missionary Oblates of Mary Immaculate, another Catholic congregation founded in 1816 by Eugene de Mazenod, a contemporary of Marcellin Champagnat. O'Leary, born in Kimberley in 1880, attended the Marist Brothers' College in Uitenhage. During WW1, O'Leary served as military Chaplain to the Allied Forces in East Africa. O'Leary enjoyed soccer and played cricket for the Marist Old Boys' team. He was the first South African to join the Episcopacy (the Church government) and was honoured by the Vatican with the positions of Papal Count and Assistant to the Pontifical Throne.

O'Leary died in 1958. The Maristonian noted, "St. David's College, Inanda, which has been named after him and O'Leary House at Observatory will help to keep ever green the memory of a great friend and counsellor."

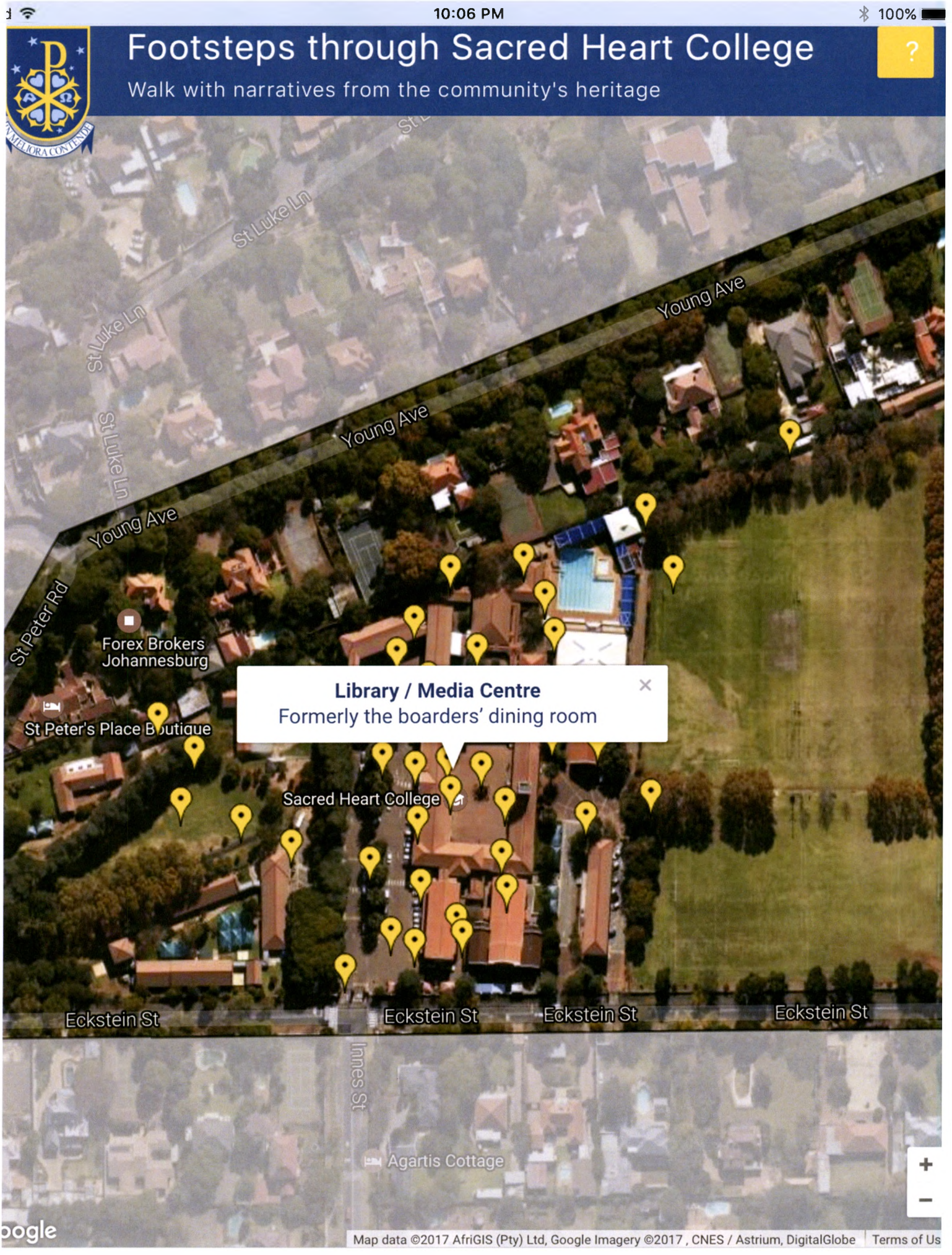
Image: Caroline Kamana

Bust of Brother Valerian kept in the Marist Archive.

[show less]

The 75th Anniversary issue of the Maristonian said that "the energy of Brother Valerian underlies every phase of the early history of the school". Br Valerian, for whom the red house is named, arrived at Koch Street in 1890. The Valerian Prize, also named for him, is awarded for academic excellence to a Junior Matric (grade 11 today). Br Valerian, who was not being able to "disassociate purely scholastic work from physical training", taught the senior classes as well as gym, athletics and the Cadets. He once took his class to hear the first phonograph in Johannesburg, at the time a huge novelty, and produced the first Maristonian in 1908.

In 1894, only three pupils in the then Transvaal Republic, all Marist learners, were sitting Matric. Br Valerian supervised the boys' examinations in Bloemfontein. An illuminated manuscript of thanks to Br Valerian from their parents is kept in the Marist archive. Morris Alexander, one of the first pupils in 1889, writing in the 1941 Maristonian, credits Br Valerian for his valuable assistance in getting him through his matric in 1900. In that year the exam papers were brought by military escort from Cape Town. This bust was presented by Old Boys in 1916 as a token of gratitude, dedicated to the memory of Br Valerian, who died in 1914.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St Luke Ln
Young Ave
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Forex Brokers Johannesburg
St Peter's Place Boutique
Library / Media Centre
Formerly the boarders' dining room
Sacred Heart College
Eckstein St
Eckstein St
Eckstein St
Eckstein St
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Image: Marist Archive

1928, The Boarders' Refectory.

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The room known to learners and staff as the Pulse Media Centre, situated in the Marcia Hyam Library, started off as the Boarders' Refectory (dining room) when the College opened in 1926. One of the first Chefs at the college was Ephraim Letebele, who started at the school in 1934 and stayed until his retirement in 1974, coinciding with the end of the boarding at the College. His kitchen was situated behind the high school tuck-shop. Ephraim Letebele's legacy at the school carries on today – his grandchildren and great-grandchildren have passed through the school as learners and his son, Joseph Letebele, who started as College Handyman in 1961 is an indispensable part of the Maintenance Staff. The Letebele Music Centre which was opened in 2002 was named for this family's association with and contribution to Sacred Heart College.

Image: Marist Archive

The Boarders' Refectory in the 1930s.

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The food served in the Refectory was adjusted seasonally; a menu for summer and one for winter. Year round, as in most Christian (especially Catholic) institutions, fish was served on Fridays. During the war years (1930s-1940s), when provisions were in shorter supply and budget was restricted, the main staple was corned beef. The Chef served it curried, fried, minced with rice, cold with salad at lunch or hashed with potatoes. Eggs and porridge were served at breakfast.

The boarders were fond of condiments like piccalilli, tomato sauce, vinegar and Worcestershire sauce, and a separate table was laden with the boys' personal supplies. Though some Brothers (named Crows by the boys) were on duty in the Refectory at meal times, the rest ate in a separate dining room (now Habits, the Coffee Shop). The interconnecting door between the two dining rooms is still functional. The Brothers shared a menu with the boys, albeit with a few extras here and there.

The archive has menus from celebratory dinners, for example, the 1951 Golden Jubilee Dinner of the Marist Old Boys' Association. 'Spaghetti mince soufflé' was followed by 'Fruit in jelly with custard' and likely similar to the meals they were served whilst still at school.

Image: Marist Archive

The Boarders' Refectory in the 1950s.

[show less]

The dining room would have seated 80-100 boys. Each table seated eight and was arranged with a Table Captain and Vice-Captain, who were senior boys appointed to be in charge of behaviour and the serving of food. Some recalled this system to have been less than democratic and the portions received reflective of this. Not unimaginable was the hierarchical system that it created and the likely disproportionate rationing of food between boys of different ages. E. Joffe's memoir, "Before Mandela's Rainbow", reflected on the boarders' delight at supplementing their meals from the dining room with offerings from the day boys' packed lunches and with trips to the shops in Yeoville. Of course this latter possibility was only a privilege available to the older boys, who were able to leave the school grounds for such excursions.

Image: Marist Archive

The interior of the first purpose-built College Library in 1969. Seating for 60 readers was provided and in this year Library was introduced as a timetabled lesson.

[show less]

When the College first opened there was no stand-alone library. There was a small bookshelf available for the Boarders only in the New Wing (added in 1931). In 1937 the City Council presented the school with an oak bookcase (which is still in the Media Centre today) to celebrate the Coronation of King George VI and Queen Elizabeth. During the 1940s and 50s appeals were made by the P.T.A. (now P.A. and prior to 1960s The Ladies' Association) for donations to grow the library, which was managed by the Brothers and was still for boarders only.

By the 1960s all boys were allowed to use the lending library. In 1969 the increased number of books necessitated an upgrade to the space and the school library was built between the chapel and the Junior Primary Quad. When the Senior Primary (or Intermediate Quad) was added at the end of the 1980s and the library was converted into classrooms for the junior pupils, the Refectory (now defunct because there were no more boarders at the school) was turned into the Senior Library. The Primary School used, as still today, the purpose-built library in the Intermediate Quad basement.

Image: Sacred Heart College

c.1990, Dr Marcia Hyam, (seated) in the Old Chapel Theatre.

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Dr Marcia Hyam, neé Warmback, after whom the Library is named, and her two brothers had a long connection with the school. André and Patrick attended Yeoville Convent until Standard 3 when they moved to Marist 'Obs'. André, a school Cadet member, joined the South African Air Force. In 1945 whilst flying a Lancaster Bomber, he went missing after a raid on Italy, presumed killed.

In 1938, in Standard 9 at Yeoville Convent, Marcia and two other girls had parts in the Sacred Heart College production, 'Abraham Lincoln' by John Drinkwater. Her Headmistress insisted that the girls were chaperoned to and from rehearsals at the College; records show that 66 boys volunteered their services!

Dr Marcia Hyam taught at Yeoville Convent 27 years. From 1980 she taught maths at Sacred Heart College, heading the Department for ten years until her retirement and emigration to Australia in 1992. Dr Hyam played the piano and organ at school events and composed the music and lyrics for the school song. The 1992 Sacred Heart College yearbook recalls her incredible drive, her wrangles with College management and dedication to her students as well as her often used catchphrases, including:

"Just because you are in maths, doesn't mean you only have to learn mathematics." "Don't sit and wait for better days. They won't come. You must make them NOW!" "Mommy and Nanny didn't pack your calculator today."

Image: Caroline Kamana

The Pulse Media Centre, situated in the Marcia Hyam Library.

[show less]

In 2012 the Marcia Hyam Library was redesigned for 21st century learners. The design, including an AV room, a think tank that can be secluded with curtains, access to digital reference books and a reading zone were put together by André Croucamp of MindBurst; College parent Bea Roberts, and architect Nabeel Essa. The centre was named Pulse after a workshop with learners at the school and reflects its essence, heart, connectedness and sensitivity to world rhythms and dynamics.

The funding for the new centre was provided by Zwelakhe Sisulu (who died three weeks before the centre opened) and the Friends of Eric Molobi, reflecting the mutual association of these struggle activists and the College; connected in their personal narratives but also through their dedication to freedom of information, access to education and the fight for social justice. The Sisulu and Molobi families both have long and involved relations with the school from the 1960s, which continue to this day.

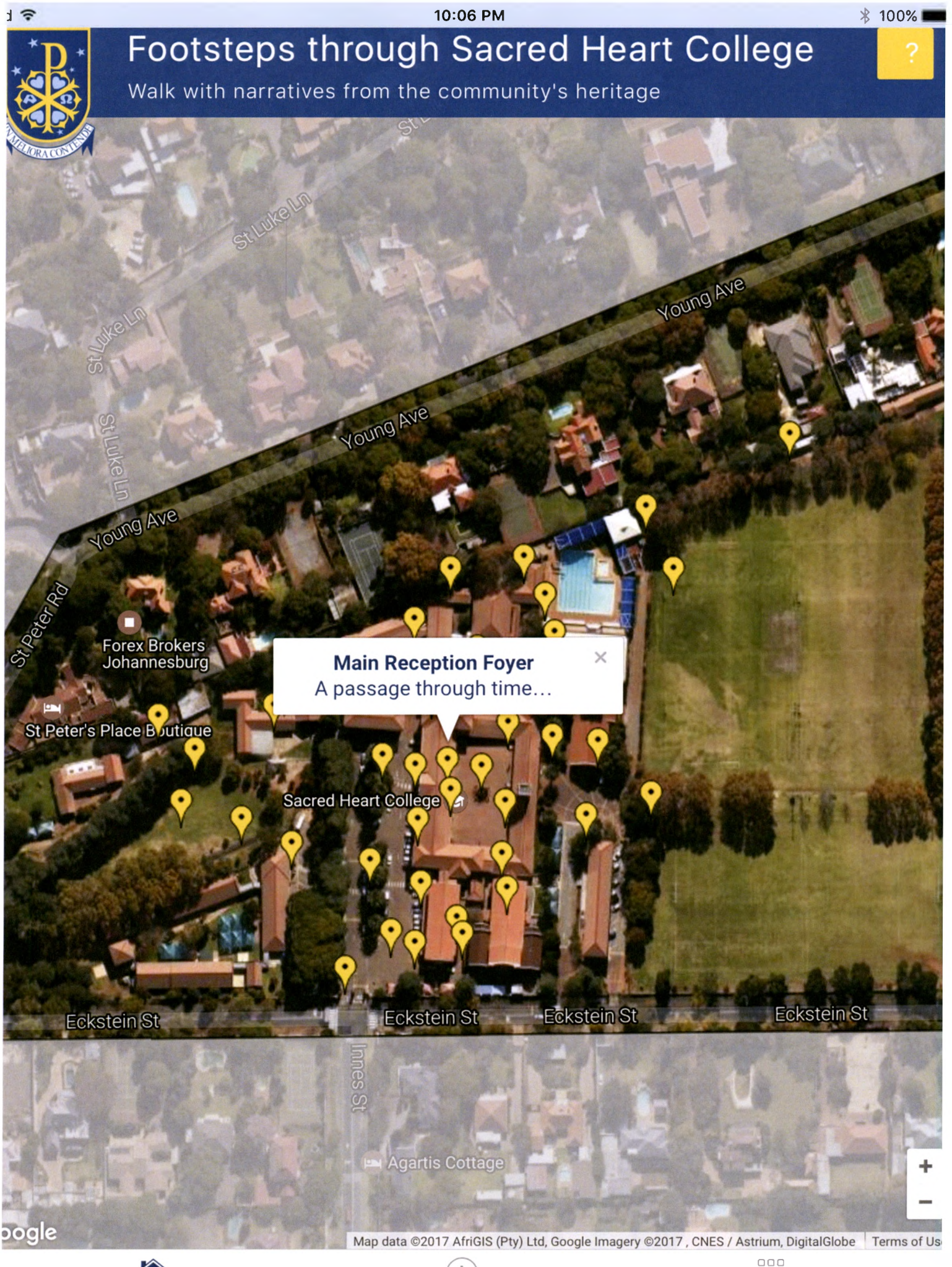
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Image: Caroline Kamana

Relic of Champagnat presented to the College by the Institute of Marist Brothers to mark his canonisation in 1999.

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Amongst items relating to the foundation of the Marist Brothers, such as silver and bronze representations of Champagnat and of his role model, Mary, the mother of Jesus, is a Holy relic of Saint Marcellin. All Marist schools received a similar cabinet in 1999, each with their own relic. The one at Sacred Heart is believed to be from Champagnat's finger, authenticated by a Latin certificate translated as follows:

> We entrust our faith in all those individuals about to inspect these papers and bear witness that we, by virtue of our office, have extracted a particle from the bones of St Marcellin Champagnat from authentic sources and have placed this particle in a round-shaped metal case, protected by unique crystal, bound with a red silk string and signed by our seal in red Spanish wax. We grant into their care these papers signed by our hand and protected by our dry seal.
>
> *Brother Gabriel Andreucci,*
> *Postulator General of the Marist Brothers of the Schools*

Image: Caroline Kamana

The Marist Bell, brought to the College in the 1950s.

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This bell, which came from the third General House (headquarters) of the Marist Brothers, called the Brothers to prayer and meals for over fifty years. The first General House (or Generalate) was at the Brother's French residence, L'Hermitage de Notre Dame, from 1825. Later it moved to Lyon. When all religious institutes were expelled from France in 1903, the Brothers moved their General House to Grugliasco, northern Italy. In 1958, they moved to Rome. Br Jordan, the Principal of the College during the building of the Memorial Chapel, requested that the bell at Grugliasco be given to the College for its new Chapel. The iron fixtures high up on the wall in the nook between the Chapel and the Macartin Centre mark where it first hung. In recent years, the bell was taken down and hung in the Foyer.

The bell was made of cast iron by the Mazzola Foundry in Valduggia, near Grugliasco. This foundry was run by the Mazzola family since 1475 but closed in 2004. One side of the bell is embossed with 'Ave Maria' and an image of Mary. The other side features the Mazzola logo.

Image: Sacred Heart College

Grade 1s Bell Ringing Ceremony in 2016.

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Sacred Heart College started a new tradition in 2015. At the beginning of each school year, the bell is moved to the front of the Chapel where the Grade 1s of that year ring the bell to mark the start of their school career. The Matrics of that year ring the bell at their Valedictory Mass to mark the end of their time at Sacred Heart College.

The rope and metal rod used to ring the bell was crafted by Joseph Letebele, as well as the brackets used to fix the bell in the foyer. These are kept in the workshop and brought out when needed. One of the reasons it was taken down, apart from it being stuck at the back of the chapel out of view, was because it was just too tempting for those walking past not to ring it!

Image: Caroline Kamana

Ethiopian Hunger Cloth (Alemayehu Bizuneleh, 1978).

[show less]

This printed fabric wall hanging was given to the College by the Chaplain, Father Dryden.

Hunger cloths, which are produced all over the Christian world, were used first in the Middle Ages as a visual representation of Biblical stories and in so doing to enable an understanding of God before reading was a skill available to all social classes and generations. In many developing countries with a Christian influence, hunger cloths are still created and used for the same purposes, as well as to serve as a reminder of how God relieves the struggles of those in need.

In the Middle Ages these cloths were used to cover altars during Lent (a period of fasting before the feast of Easter) and so referred to as Hunger Cloths. The one that hangs in the Foyer at Sacred Heart is a copy of one that was created by Ethiopian artist Alemayehu Bizuneleh in 1978, and depicts a series of stories from both the Old and New Testaments. The text is in Amharic, the official language of Ethiopia.

Image: Caroline Kamana

The Foyer set up for All & Every, an exhibition of art work by Three2Six learners created in 2015 during their August holiday workshop that facilitated learning around children's rights.

[show less]

The Foyer is a space for temporary exhibitions, often of art work by Sacred Heart College or Three2Six learners, and informative displays, including alumni news or materials relating to the critical thinking learning programme. Hanging from the ceiling is a banner that reads 'good nutrition', one of many information points set up by High School students as part of a Life Orientation project.

'Marist Bros. College' is set into the door's glass panel in Marist blue and gold. Though the religious name of the school was always Sacred Heart College (which was started as the senior school to the Koch Street Sacred Heart College), it was known colloquially as Marist Brothers' College, Marist 'Obs' (short for Observatory), or simply 'Obs' until 1980. When the Main College quadrangle was renovated in the late 1990s, the Foyer entrance to the College was also revamped, funded mainly by the College Tuck shop. The wooden doors were restored to their natural grain and dropped ceilings with cornices and recessed lighting were installed. A light fitting, donated by Alfio Torrisi Architects, added volume to the staircase space. The Fountain was raised during the quad renovations and, at its new height, was now framed in view through the arched doorway of the Foyer.

Image: Caroline Kamana

The school office display cabinet and view to Foyer.

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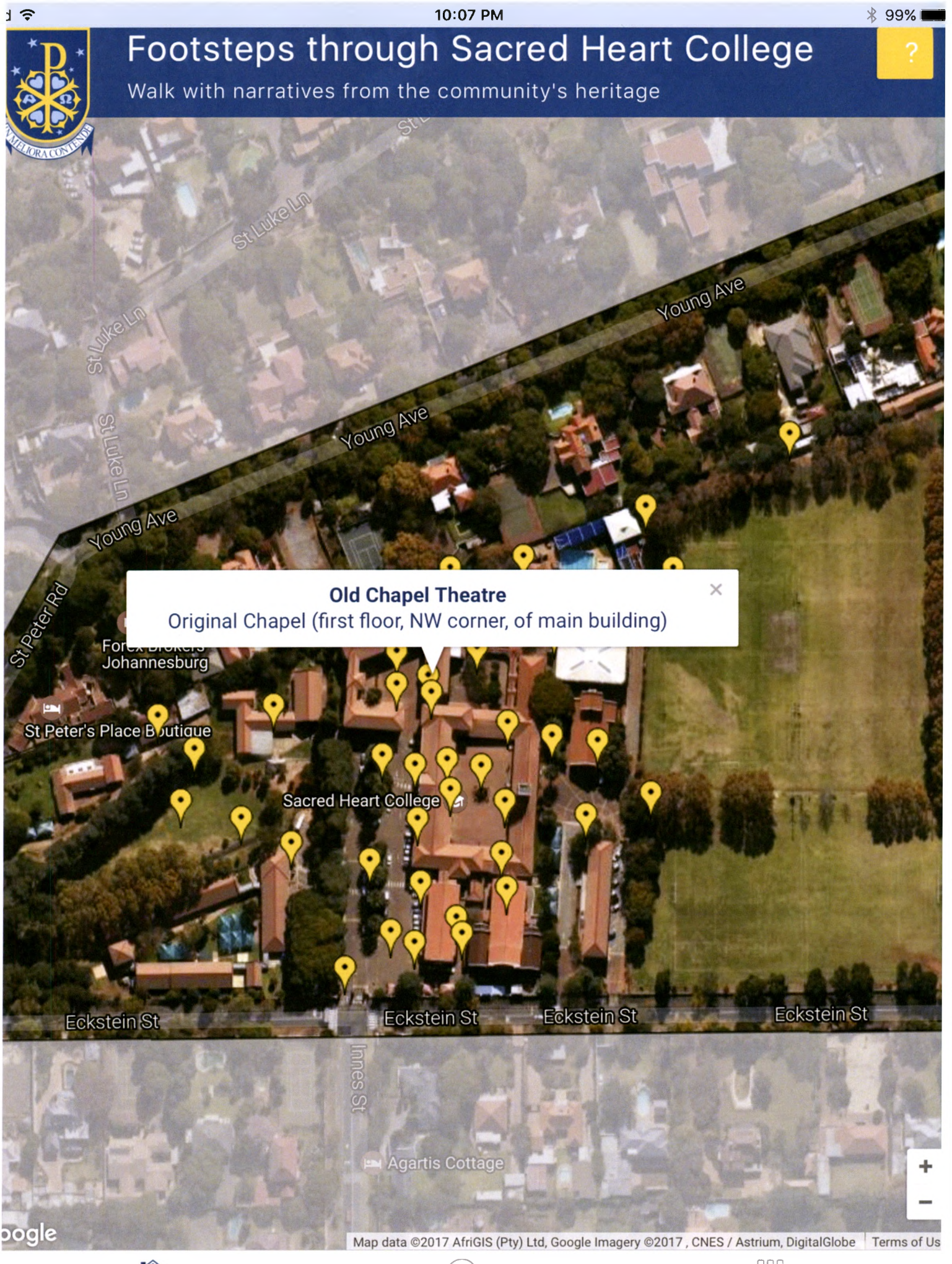
The display cabinet contains a selection of photographs and items that relate to the heritage of Sacred Heart College and the Marist Brothers.

Through the door and into the Foyer area another art display can be seen, this time from the Grade 6 'World Religions through Art', an exhibition of cross-curricular work between Art and Religious Education classes, produced in 2016. Also visible through the door is part of the staircase, recalled by some, as 'The Brothers' Stairs'. Until 1985, the Marist Brothers lived in rooms on the top floor of this building (now converted into offices and the staff room). Unlike other staircase bannisters around school, which have small raised wooden knobs, set a foot apart all the way down their length, these are smooth. The wooden knobs discouraged the bannisters from being used as slides. Absence of the knobs reminds us of how junior boys were not permitted to use these stairs (and perhaps that the Brothers may have enjoyed sliding).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Footsteps through Sacred Heart College
Walk with narratives from the community's heritage
?
St Luke Ln
Young Ave
St Peter Rd
Old Chapel Theatre
Original Chapel (first floor, NW corner, of main building)
Johannesburg
St Peter's Place Boutique
Sacred Heart College
Eckstein St
Eckstein St
Eckstein St
Eckstein St
Inner St
Agartis Cottage
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Image: Marist Archive

The original school Chapel in 1930.

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The Chapel was dedicated to St Benedict with a ceremony that began in the College Chapel and continued elsewhere around the College buildings. This blessing was carried out on 28th January 1926 by the Right Rev. Bishop David O'Leary, just days before the boys arrived to begin the first ever academic year at the new Marist school in Observatory. Special rites were performed and prayers said at various points around the school, particularly at the main entrance. The ceremony also marked the naming of the school – originally to be called St Benedict's - for senior Marist pupils, to differentiate from Sacred Heart College at Koch Street where the junior pupils remained.

The Chapel was fitted with wooden pews, an altar rail, several statues and 14 Stations of the Cross (five are visible here).

Image: Caroline Kamana

The original barrel vaulted ceiling can still be seen today.

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The Johannesburg Heritage Foundation's data record of Sacred Heart College motivates inclusion of the College buildings in their listings of recorded local heritage sites because "the original Chapel on the 1st floor is an outstanding in design having a barrel vaulted roof finished internally in pressed metal ceiling" (JHF 1988).

Image: Marist Archive

St. Benedict's Chapel in 1951 during Br Leonida's visit to South Africa (then Marist Superior General).

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This picture shows the Chapel dressed for its special visitor, Br Leonida, with fresh floral displays and a carpet running down the aisle. The reredos (the screen behind the Altar) is clearly visible with a statue of Jesus with Sacred Heart fixed atop in the chancel (the area set apart for Altar from main Chapel). Statues of Mary (on the left before the chancel) and Joseph (on the right before the chancel) as well as three of the fourteen Stations of the Cross are also visible.

Image: Caroline Kamana

Statue of Mary from original college Chapel now in the Memorial Chapel.

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This statue of Mary is positioned to the left just before the chancel in the Memorial Chapel, just as it was in the original Chapel. Likewise, the statue of Joseph can be found to the right, just before the chancel in the Memorial Chapel.

The statue of Jesus with the Sacred Heart is not in the Memorial Chapel, its position has been replaced with a statue of Champagnat. However, the statue of Jesus moved from the original Chapel has been mounted in a similar lofty position in the Pre-Primary reception area.

The Stations of the Cross were all moved from the old Chapel and repositioned on the Memorial Chapel interior walls.

Image: Steffen Fischer

'Migrating Imaginations' an exhibition of art works produced by the Three2Six learners in the Old Chapel Theatre, 2016.

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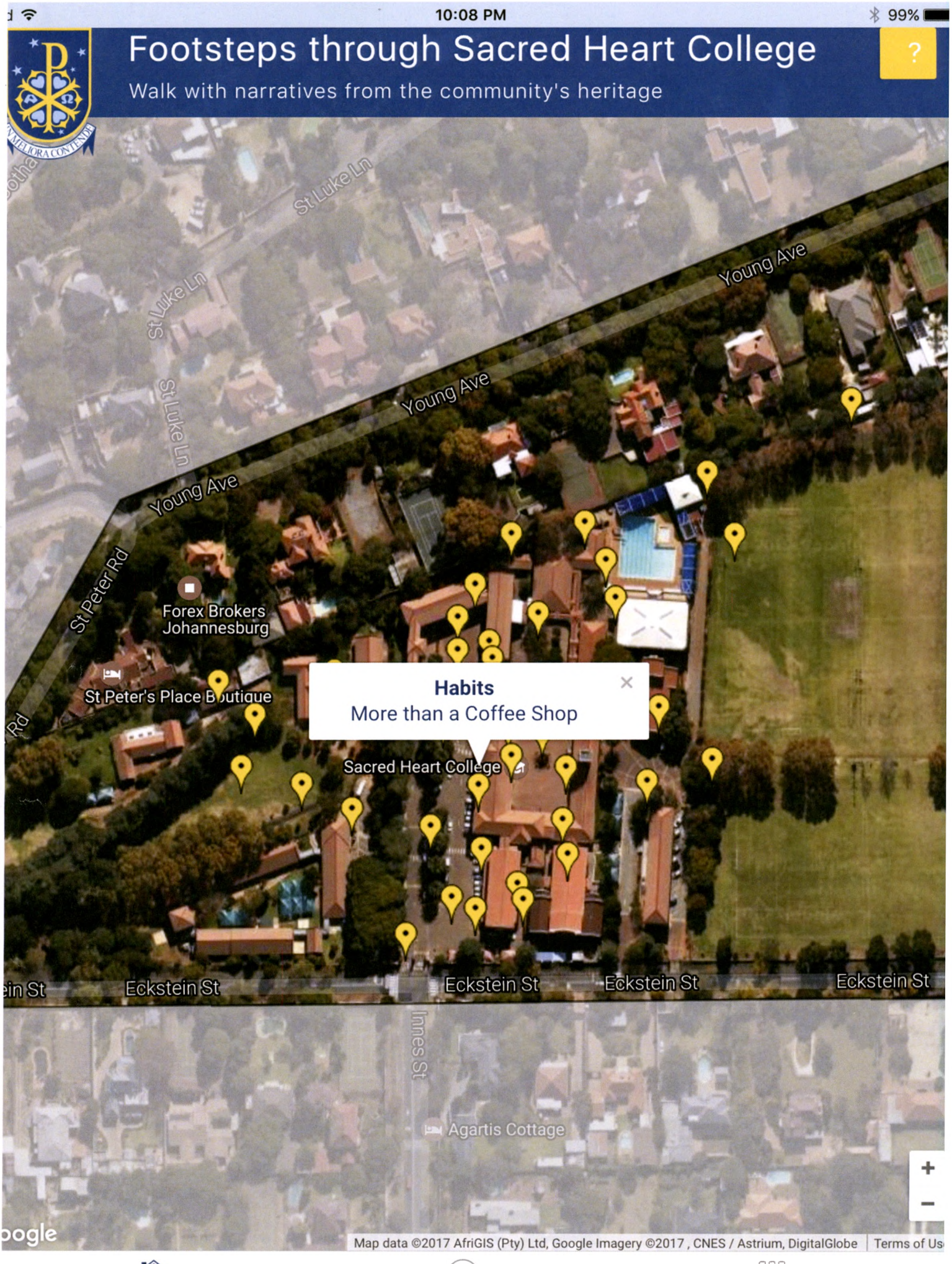
The original Chapel was converted for other uses after the Memorial Chapel was dedicated in 1956, primarily becoming the place for catechism lessons. The space, known as the Old Chapel Theatre, continues to be repurposed and is now mainly used for arts-related teaching and performances, exhibitions, PR events and hospitality. A stage was built into the chancel area and the lighting changed to suit its new uses. The original fixtures, apart from the ceiling, were removed and redistributed around the school, mainly to the Memorial Chapel.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Footsteps through Sacred Heart College
Walk with narratives from the community's heritage
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St Luke Ln
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St Peter's Place Boutique
Habits
More than a Coffee Shop
Sacred Heart College
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Image: Marist Archive

Tea at The Old Wanderers Grounds (undated). The Koch Street boys played their sports at these grounds as there were no school playing fields – the dirt and tarmac playground did not provide adequate space for matches. This picture shows what would have been either an after-match tea for either athletics, soccer, or cricket (the school sports) or following a display by the Cadets or the Gymnasts.

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Lunch hour games and sports were held at the Union Grounds (situated south of the railway track, a few blocks away from the school) with matches and displays held at the Wanderers Grounds (north of the railway and also a few blocks away from the school). The Old Wanderers Grounds is not to be confused with the new Wanderers grounds in Illovo, purchased in the 1930s but only occupied in the late 1940s when the Doornfontein location near Koch Street was sold to the South African Railways Corporation for the extension of Park Station.

Image: Marist Archive

1394, The cloistered walkway that leads to the room (visible at the end of the walkway framed by the arch) that was originally the Brothers' Dining Room and today is Habits Coffee Shop.

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Until the Brothers' Residence was constructed in the mid-1980s, the Brothers resided in rooms upstairs in the main building. Today these are the offices and staff room between the top of the foyer staircase and the Old Chapel Theatre. The Brothers had their own Dining Room so that they could eat separately from the Boarders (until the mid 1970s, when boarding was phased out) and retire together from daily school life. After sports matches on a Saturday the Brothers invited staff (and visiting staff) to have tea in their dining room.

Image: Caroline Kamana

2017, the interior of Habits Coffee Shop. Habits, was so named to reference the former use of the room as the Brothers' Dining Room (a nod to the distinctive clothing worn by the Marist Brothers) and to connect with the current Coffee Shop 'feeding one's caffeine habit'.

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Religious Orders' distinctive tunic style clothing, habits or soutanes, are worn as an outward sign of spiritual pledges and of their modest lifestyles. The soutanes worn by the Marist Brothers in South Africa are made of a lightweight white fabric, rather than the traditional heavier black version, following dispensation from the General House that it be worn in countries with a hot climate. The soutane was worn with a white rabat (a long rectangular collar) but today the Brothers rather wear a clerical shirt and white banded collar. For the Marists, the rabat signifies their teaching mission. The black cord worn around their waists symbolises being 'bound' to God, demonstrating that the Brother has made his first profession (promise) with the Marists. A Brother who wears a crucifix pinned to the front of his soutane demonstrates that he has made his final profession to the Order. Today the soutane is largely kept for formal and religious occasions and the Brothers generally just wear a crucifix or simple Marist cross over a shirt or jersey.

The table and chairs are those used by the Brothers in their Dining Room, restored and repainted for use in the Coffee Shop by Joseph Letebele of the Workshop. He also made the Trophy Cabinet visible at the back of this image.

Image: Caroline Kamana

Ms Memory Mpharu, who runs Habits Coffee Shop, pictured in 2017.

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Memory Mpharu is a mother figure to many a learner, staff member and parent as she welcomes them to the Coffee Shop which is open from 7 until 4 daily. Sweet baked treats (made by the parent of a former learner) are on offer to go with Memory's selection of hot drinks served with personalised words of wisdom such as 'be yourself my darling'. Each sale in Habits contributes towards the College's Field of Flowers Bursary Scheme. Memory co-ordinates a number of other projects, such as the sale of second hand text books and assists the PA with organising their events.

Image: Sacred Heart College

The Coffee Shop is a space for alumni and parents to congregate, reflect and connect in. This image shows a group who had gathered to celebrate the Class of 1963 and went on to have dinner in Habits. Habits is the venue for the monthly PA meetings for both the High and Primary Schools and throughout the day is frequented by parents, visitors and learners who can connect to the school wifi whilst enjoying some respite and/or refreshment.

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A dinner in 2013 at Habits Coffee shop with some of the Class of 1963.

Top Row: Peter Dormehl; Phillip Oberem; Michael Milani; Brother Jude Pieterse (former Provincial and Marist Provincial Councillor); Costas Caredes; Howard Thomas

Bottom Row: Phillip Abraham; Brother Joseph Walton (former Marist Provincial and former Head of Primary School); Colin Northmore (Head of Sacred Heart College)

Image: Caroline Kamana

The Marist Brothers Cadets' Inter-Platoon Trophy, which is kept, along with hundreds of other awards and trophies, in the specially designed cabinet in Habits (under Memory Mpharu's watchful eye). Though the Cadets have long been disbanded and this trophy therefore no longer awarded, many of the other trophies are still used today to mark significant achievements by members of the College, particularly in sports and academics.

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